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FAMOUS PICTURES

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by

The World's Greatest Artists

—

Selected from the Best and Most Noted
Art Galleries of

France, England, Italy, The United States

and Many Other Countries

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Famous Pictures

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FAMOUS PICTURES

The highest form of the painter's art is conceded to be the delineation of the human figure, and the loftiest range of figure painting is that which is comprehended under the general title of the nude The painting of the nude model is the crowning test of an art student's proficiency, and the accomplished artist turns to classical and idyllic subjects in order to establish the loftiest standard of his skill. Only those who have made an actual study of art can really understand the enormous difficulties involved in the representation of the human form, in all its subtle beauties of outline and its delicate inflections of color and light and shade, unassisted by the picturesque accessories of costume. It has been said that the successful execution of such subjects definitively marks the difference between an artist and a painter, and that this is the case, the examples presented in this work will, we think, prove.

While, in practically every instance, the artists represented in these pages are painters of conceded eminence and international fame, these facts have had no

FROM A PAINTING BY F. M. LARD. "FALLEN ROSE LEAVES."

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FROM A PAINTING BY H. PICOU.

LOVE LIGHTER THAN THE BUTTERFLY.

bearing or influence on the selection of their pictures for reproduction. The intrinsic merit of the painting, its value as an artistic work, the completeness with which it represents the ability and style of the artist, and the interest of its subject, have been combined to form the test by which it has been judged. No picture, for example, has been taken merely because it was painted by a famous man, nor any rejected because the painter was at the commencement of his career or possibly unknown to general popularity. It is only by such rigid impartiality that justice

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FROM A PAINTING BY CARL BOHM, JR.

"AT THE MASQUERADE."

could be done, both to the subject of this work and to the individuals of whom it treats. Among the artists with whom we shall have occasion to deal will be found many whose works are widely known, but the details of whose lives are

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obscure. This will be found due to the inadequacy of the ordinary enyclopedias of artist-biography. While these compilations are usually good as far as they go, they do not go far enough. They are not actually up to date in matters of information even when published, and in a year or two new men achieve success who were unknown when the books were written. In "Modern Figure Painting," which brings facts down not only to the year but to the month of its issue, will, therefore, be found many items of great personal interest, which would be looked for in vain in any other publication. This information, laboriously assembled from a hundred different sources, is the latest which is procurable, and as correct as it has been possible to make it, so that, distinct from its pictorial value, "Modern Figure Painting" will possess that of a current record of the artistic progress of our own time.

Having, in a general way, outlined our purpose, and the methods applied to its accomplishment, let us direct our attention to the results.

The first subject chosen by us is a picture which attracted much attention at the Salon Exhibition in Paris in 1894: a young girl, on the morning after her first ball, lost in reverie over the wilted flowers which remain to her as faded trophies of the festival. The painter of "Fallen Rose-Leaves," F. M. Lard, is a Parisian, for some years a contributor to the Salon of works of a similar class of *genre*, and much charm of color and refinement of execution. More elaborate in composition and material is "Chilly," by Jules Scalbert: two modern wood-nymphs, one of whom already bathes in the pellucid waters of a sylvan stream, while her companion lingers on the bank, half timid and half shivering at the cold caress of the summer breeze. Scalbert, who has achieved an enviable reputation as a painter of these graceful idylls, was born at the old city of Douai, in the Department du Nord, and studied his art under Pils and Petit. He has been a regular exhibitor at the Salon for some fifteen years. "Chilly" is one of his latest works.

The name of Carl Sohn, the younger, is well and favorably known at the Ger-

FROM A PAINTING BY R. MEGAT DU MALMONT.

LA CIGALE.

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FROM A PAINTING BY L. ALMA-TADEMA.

THE OLD STORY.

man exhibitions. He belongs to a family of Düsseldorf artists, his father, after whom he is named and whose pupil he is, being a distinguished portrait and *genre* painter. "At the Masquerade" was one of the attractions of the Berlin Annual Exhibition of 1891.

One of the most successful graduates of the studios of Jacquand and J. L. Gérôme, Albert Aublet, is a Parisian by birth. He received his first Salon medal in 1880, and won steadily increasing popularity, chiefly by pictures of a graceful decorative character, remarkable for beauty of form and tender purity of color, of which "Sleep" is an admirable example. An appropriate pendant to "Sleep" is "A Couch of Roses" by Joseph Saint-Germier, another artist whose decorative pictures have gained him merited distinction. He is a native of Toulouse, and after commencing his studies at the art academy of his native city, became a pupil in Paris of the famous painter Galland, from whom his mastery of the style of subjects he adopted was largely derived. Those who have had the good fortune to visit the New York mansion of the late William H. Vanderbilt, now the home of his widow and of his younger son, Mr. George W. Vanderbilt, and have examined the magnificent interior decorations of that American palace, will recall, among them, the ceiling and wall paintings executed to order for the places they occupy by Galland, and form from them that idea of the beauties of color in the pictures of his gifted disciple which our illustration cannot convey.

A painter of striking seductiveness of style is Max Nonnenbruch, of Munich. After winning recognition by his earlier works of domestic *genre*, he devoted himself almost entirely to idyllic and semi-classical subjects, akin in feeling to "The Favorite," in which he found the true direction of his talent, and by which he is represented in the greatest private collections of Germany. Paul Mousset is a Parisian artist, a young man who while still a student achieved a distinct reputation

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FROM A PAINTING BY MAX NONNENBRUCH.

"THE FAVORITE."

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FROM A PAINTING BY J. D. CAUCANNIER.

THE MODEL'S LUNCHEON.

by his mastery of the figure. His pictures show him to be a strong and accurate draughtsman, a good colorist, and a painter of elegant and finished execution. Although he produces portraits and *genre* subjects, his best work has unquestionably been in the line of "The Love Birds," pictures painted for the decoration of some of the most luxurious mansions of Paris. More in the vein of Nonnenbruch, but of even more extended fame and popularity, is Nathaniel Sichel, of Berlin, a graduate of the Berlin Academy and the Paris Academy. He was born at Mayence, and was first a lithographer. He is a favorite portrait painter in Germany, and his

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FROM A PAINTING BY NATHANIEL SICHEL

"A VESTAL VIRGIN."

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FROM A PAINTING BY EMMANUEL BENNER.

"A STUDY."

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FROM A PAINTING BY NATHANIEL BICHEL.

"TURANDOT."

historical pictures may be found in various public collections, but the world knows him best by his refined and dignified classical pictures, like "A Vestal Virgin," and his peculiarly beautiful ideal compositions.

Emmanuel Benner is one of the foremost painters of the figure, and one of the greatest masters of the nude in particular, who exhibit at the Paris Salon. He was born at Mulhausen, in Alsace, and studied under Pils in Paris. His pictures, which,

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FROM A PAINTING BY EUGENE DE BLAAS.

ITALIAN PEASANT BOY.

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like "A Study," are usually very simple in subject, possess an extraordinary naturalness of color, and are equally lifelike in modelling and spirit. In "Turandot" N. Sichel gives us one of his ideal Oriental types, whose voluptuous and alluring beauty is in marked contrast to the serene dignity of his "Vestal Virgin." The "Japanese Bather" of P. Mousset is another picture in the same feeling as "The Love Birds," but of more elaborate treatment. The original of this bather is a native Japanese woman of a dazzling beauty very rare with her race, who came to

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FROM A PAINTING BY GUSTAV GRAEF.

"BIANCHINA."

Europe some years ago, and has since served as a model for the Paris painters—the only Japanese model known, at least outside of Japan. Gustav Graef of Berlin is a widely known painter, who has been especially successful in female portraiture, and in those gentle and poetic ideal types of feminine beauty of which his "Bianchina," which is an idealized portrait of a Venetian girl, is a sterling illustration.

Rene-Joseph Gilbert, who is one of the foremost of the pupils of the late Alexandre Cabanel, was born in Paris, and is a thorough Parisian in his art. He is a

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brilliant and powerful colorist, and his pictures reveal an amazing facility in the rendition of textures, which, even in the black and white reproduction of "A Midsummer Siesta," can be distinctly observed. Another of the Paris artists, although only by adoption, is Miecislaw Reyzner. He is of Polish origin, and studied at the Munich Academy and at the Paris École des Beaux Arts. The success he attained with pictures of the dainty, decorative order of his "Morning," encouraged him to settle permanently in Paris, where he speedily found substantial support. Caspar Ritter, of Carlsruhe, is a favorite German painter of subjects of sentiment. His "Consolation in Song" is a realization of the German version of our familiar English proverb, "Music Hath Charms."

At the Salon exhibition of 1891, a picture which attracted a marked amount of attention was a vividly painted midsummer landscape, with the figures of three wood-nymphs, basking in the flood of golden sunshine. It was entitled "Summertime." The painter was A. Axilette, a Parisian artist whose studio was already well known to collectors. The success of "Summertime" in Europe was enormous. It was successively exhibited at various continental exhibitions, and everywhere repeated the hit it had made in France. It was, in fact, one of those works of which it is said that they "make" their authors, and in the sense that it completely established the painter's reputation, "Summertime" realized this figure of speech.

It will be noted, from these examples, that they conform closely to the title of this work. They are essentially modern, in every quality of conception and execution. The great and celebrated works of figure art of the first half of the present century, and those of the remoter past, are familiar to all persons of cultivated tastes and a love for the beautiful. The immortal productions of Titian and

FROM A PAINTING BY P. CARRIER-BELLEUSE.

ON THE BEAR RUG

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FROM A PAINTING BY WIECISLAW REYZNER.

"MORNING."

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FROM A PAINTING BY CASPAR RITTER.

"CONSOLATION IN SONG."

Correggio, of Giorgione, Raphael, Ribera, and the other masters of the great art revival of Italy, are ripe with the ripeness of centuries. Their splendors have ceased to be mere matters of rare artistic skill, and they have taken their places among the classics of art. So, too, each in their degree, have the masterpieces of Rembrandt, Rubens, and Vandyck, in the Netherlands; those of Watteau, Boucher, Poussin, Mignard, Lebrun in France; of Dürer, Holbein, and the rest,

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in Germany; and of the Spanish masters, at whose head stood Velasquez and Murillo. The same world-wide recognition has been accorded to the productions of the early English school, over which reigned the geniuses of Reynolds, Gainsborough, and Romney. Only less famous because they are nearer our own day are the works of the painters of the art revolution in France, and of those who, like Kaulbach and his contemporaries, re-created the art of Germany. It has remained for "Modern Figure Painting" to do for the men of the end of the nineteenth century, what an army of historians, biographers, and critics have done for their predecessors.

The art of the present, and especially that of the painter of the figure, is part of the life of the present. The methods and inspirations of the artist have changed, just as our methods of living have changed from those of our forefathers. The world progresses ceaselessly in all things, and in none has its progress been more distinct and marked than in the arts. Literature, music, sculpture, painting, have kept pace with the enormous strides in advance made by science and invention. The end of the last century, the last twenty-five years of it, that is to say, revolutionized the world. The American War of Independence created an epoch, and its results completely changed the traditional conditions of the globe, for they reached even into the remotest strongholds of immemorial barbarism, and moulded nations out of what had been a chaos. The same period of the nineteenth century will go into history with a similar record, and in the credit for it art will bear its important share; and the share in it of the art of the modern figure painter will not be the least.

FROM A PAINTING BY A. AAILETTE.

"SUMMERTIME."

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II.

The Germans have achieved some of their greatest successes in the art of figure painting with subjects derived from that legendary lore in which their country is so rich. Among the artists whom this world of phantoms has enchanted, probably the foremost is William Kray. He is no stranger to the art lovers of America, for his paintings have long been popular in this country, and are to be found in most of our prominent private collections. He was born in Berlin, and began his studies there, afterward residing for a long time in Rome and Venice.

FROM A PAINTING BY WILLIAM KRAY.

THE DANCE OF THE WILL O' THE WISPS.

Ultimately he returned to Germany and settled in Vienna, where he speedily won distinction. In "The Dance of the Will o' the Wisps" he renders a poetic version of the old legend of the wildfires, the gleaming spirits of marsh and fen. The late Charles Chaplin was born at Andelys, in the Department of the Eure, France, of an English father and a French mother, in 1825. At the age of fourteen he became a pupil of the painter Drolling in Paris, and settled in Auvergne to become a landscape painter. But the figure had an irresistible attraction for him, and like Kray, who also commenced by painting landscapes, he gradually abandoned his first choice of pursuit for the nobler and more enticing one. His suc-

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FROM A PAINTING BY CHARLES CHAPLIN.

THE LYRE.

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FROM A PAINTING BY MLLE. DIANA COOMANS.

THE SPINNER.

cess as a painter of portraits, and especially of portraits of women, continued until his death. Meanwhile he painted many imaginative compositions, in the coquettish and seductive style of Boucher, to which class "The Lyre" belongs,

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FROM A PAINTING BY E. RICHTER.

AT HER EASE—GRENADA.

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FROM A PAINTING BY LEON HERBO.

"CHERRIES OR ROSES?"

and executed decorative work for great mansions and palaces, especially for the Tuileries, the Elysée, etc. Chaplin died, very rich, two years ago. He had been an Officer of the Legion of Honor since 1877. P. L. Bouchard is a French artist, of what some critic has classified as the School of Gérôme. He is a Parisian, and made his studies at the École des Beaux Arts in the class over which M. Gérôme exercised direction. In "After the Bath" he shows the interior of a bathing room, where the favorite of the harem has been making her ablutions. M. Bouchard is, as a draughtsman and colorist, and in his style of painting, one of the foremost of living French artists.

Some of the ablest of modern German painters have of late years turned their eyes to the Orient for subjects, and among the most successful of these is E. Richter, of Berlin. He is a graduate of the Munich Art Academy, and his renditions of the supple charms of the beauties of the harem have been widely distributed by reproduction in various forms. In "At Her Ease" he gives a scene from the Alhambra at Grenada, where he made many studies in the famous old palace of the Moorish kings, which the Spanish Government preserves as a species of national monument. It is one of the queens of the royal harem who awaits the coming of her lover. She stands in the doorway opening on a balconied staircase, holding in her hand the rose, the flower of love, which has been sent her as a token. In her splendid dress, enriched with costly jewels, her attitude and expression, she affords

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a perfect picture of the refined type of voluptuous Oriental seductiveness. As a portrait painter Richter enjoys an enviable reputation. Léon Herbo is a Parisian, whose works are well known at the Salon exhibitions. He was first

FROM A PAINTING BY J. AUBERT.

LOVE WINS.

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FROM A PAINTING BY GUSTAVE COURTOIS.

ELAINE.

presented to the public by ambitious compositions of the style usual to students of the art schools, but presently began to make a reputation as a portrait painter. In the intervals of his engagements in this department of art, he produced pictures of the manner of subject of "Cherries and Roses," and as these found increasing favor, and secured him commissions for the decoration of the mansions of wealthy Parisians, he gradually increased his productiveness in this direction, and through it he is best known to the world at large. The old Greek legend of the Sirens has attracted many artists, and resulted in the creation of many admirable pictures, from races not dreamed of when Ulysses sailed upon his voyage in quest of the golden fleece. In the composition of Adolphe La Lyre, who is an esteemed artist of the modern school in Paris, to which city he belongs, the tradition finds a quite original and individual interpretation. La Lyre, a painter educated in the Bouguereau class at the Paris Art Academy, somewhat follows his master in correct drawing and pure color, but has quite an individual style.

Like his twin brother, the distinguished artist Jean Benner, Emmanuel Benner commenced his life as a designer for the mills and factories of Mulhouse in Alsace, where he was born in 1836. At the age of thirty, having amassed some means by strict economy, he devoted himself entirely to art, his masters in painting being Eck, Henner, a fellow Alsatian; and Léon Bonnat. He at first painted pictures of still life, portraits, and genre subjects, and commenced exhibiting at the Salon in 1868. In 1875 he struck out in a new direction, and his masterly paintings of the nude won him immediate favor. The character of his art has been sufficiently adverted to in Part I. of this work. Benner won his first Salon medal in 1881, with a picture very similar in character to "The Sleeper," which was entitled "Le Repos."

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FROM A PAINTING BY MLLE. HÉVA COOMANS.

A POMPEIIAN FLOWER GIRL.

The late Joseph Coomans was one of the most popular of European painters with American collectors, and the sale of his works in this country alone made him a very rich man. He was a native of Brussels, and a pupil of Professor Hasselaere

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at Ghent, and of Nicaise de Keyser and Baron Wappers at the Antwerp Academy. From Antwerp he removed to Paris, and going with the French army to Algiers, where he resided several years, he later travelled extensively in Italy, Turkey, Greece, and the Crimea. At this time he painted historical and portrait subjects, but in 1857 he visited Italy, and became interested in the remains of ancient Pom-

FROM A PAINTING BY L. V. DURANGEL.

THE BUTTERFLIES.

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FROM A PAINTING BY JULES GARNIER.

'N THE HAREM.

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FROM A PAINTING BY CHARLES LANDELLE.

REBECCA.

peii, which were then being excavated. From this time forth he took up the line of subjects which made him famous. He had two daughters, both of whom possessed remarkable artistic gifts, and who, as his pupils, became well-known painters. Some

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FROM A PAINTING BY FRANCOIS LAFON.

THE THRACIAN WOMEN SPURNING THE BODY OF ORPHEUS.

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years before his death he visited America, residing here for a prolonged period, and his daughters accompanied him and became favorites in the best New York society. Both Miss Héva Coomans and her sister Diana paint the same class of subjects as their father, and very much in his manner and feeling of color. In "The Pompeiian Flower Girl" is presented an extremely characteristic example of one talented daughter of a famous parent.

One of the younger Frenchmen who have attracted attention at the great exhibitions is the painter of "A Bather." He comes of artistic stock, at the head of which stood the famous painter of animals, and one of the greatest etchers the world has produced, Auguste Lançon, and is a graduate of the Paris Art School. Another and much stronger man, in whose death a few years ago French art sustained a serious loss, was Jules Arsène Garnier, a Parisian, born in 1847. He commenced his studies at the Academy of Toulouse, one of the best in Europe, painted

FROM A PAINTING BY JAMES BERTRAND.

THE GRASSHOPPER SINGING TO THE MOON.

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under J. L. Gérôme in Paris, and travelled much in Holland, Spain, and Morocco, from which latter source his "In the Harem" is derived. Among the most eminent of French figure painters of the older school was Charles Landelle, who was born at Laval, in Mayenne, in 1821, and was a pupil of Paul Delaroche and Ary Scheffer. He never equalled either of his masters in power of expression, but possessed a soft and pleasing style of his own. His life was extremely successful as a painter of easel pictures, portraits, and decorative compositions, and examples of him are to be found in all the museums of Paris and the departments

FROM A PAINTING BY P. FRANC LAMY.

A FANTASY.

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FROM A PAINTING BY JULES BRETON

THE GLEANER.

of France, and in many of the best American collections. The "Rebecca" is one of his pictures purchased by the Government. Landelle was repeatedly medalled from 1842 down, and in 1855 was received into the Legion of Honor for his picture "The Virgin Resting," which now hangs in the Louvre.

Of all the legends of classic antiquity that of Orpheus is, perhaps, the most contradictory. The painter in this instance has adopted the most popular version. According to it, the son of Apollo and Calliope, having been struck dead by a thunderbolt hurled by Zeus, as a punishment for revealing the divine mysteries,

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his corpse is rejoiced over and spurned by the Thracian women, whose love, which he aroused by the fascinations of his magic lyre, he had scorned. The artist, François Lafon, is the son of the well-known painter Emile Jacques Lafon, born in 1817, who died in Paris in 1886. François Lafon was born in Paris and was a pupil of his father, who had been in his turn a student under Delaroche and Baron

FROM A PAINTING BY LUIS FALERO.

THE BELATED WITCH.

Gros. James Bertrand, who was born at Lyons, first studied there under Bonnefond, and later in Paris under Perin and Orsel, and at the École des Beaux Arts. From Paris he went to Rome and painted many Italian and religious subjects, with which he won his first medal in 1861. At the Salon of 1882 his poetic rendition of the fable of the grasshopper was one of the pictures of the year. P. Franc Lamy and Louis Paul, the painters respectively of "A Fantasy" and "Harem Fruits and Flowers," belong to the younger generation of modern French artists, which has produced such strong representatives. The first named has won honors at the Salon, where both are regular exhibitors. Luis Falero is one of the most distinguished and original artists of our day. Although he has his studio in Paris, he was born at Grenada in Spain, in 1851. He was intended for the Spanish navy, and was carefully educated to that end in Madrid, England, and Paris. In "The Belated Witch" he gives a fanciful episode of the old German legend that at certain periods the witches and warlocks hold a general holiday or Sabbath among the Brocken Mountains. Here one of the accursed sisterhood, who has neglected her opportunity to join the common parade to the rendezvous, sails out of a chimney on her journey alone, mounted on her broomstick, the traditional steed of the sworn servitors of Satan.

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III.

To arrive at a just and comprehensive understanding of any artist's talent, it is often necessary to examine him in more than one example, according to the scope his fancy may take, in the adaptation of his powers to a varied range of subjects. Consequently, when a name reappears in these pages, the reader can refer, for general biographical information, to the part in which it was first mentioned, as in the present case of William Kray, the initial specimen of whose brush was presented in Part II. In this example, "The Water-Nixes' Victim," while the material is derived from the same romantic source as the one previously given, it is entirely different in character of subject and in treatment. Otto Lingner is one of the younger German artists of the Munich school, so many of whom are now coming to the front, and his picture was one of the features of the Exhibition of 1892 at the Bavarian royal city and art capital. It combines most happily the qualities of imaginative conception and realistic execution, which are demanded by the established standard of modern creative art. Emile Munier is a French painter, born in Paris, and a pupil of A. Lucas and Bouguereau, whose light and fanciful allegorical pictures enjoy an immense popularity. They

FROM A PAINTING BY W. KRAY.

THE WATER-NIXES' VICTIM.

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FROM A PAINTING BY OTTO LINGNER.

NIGHT.

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FROM A PAINTING BY E. MUNIER.

CUPID DISARMED.

always tell their story clearly, and with a pleasantly humorous touch to it, are well conceived and graceful in drawing, and agreeable in color. His "Cupid Disarmed" is an instance in point, possessing as it does all the qualities which have rendered the artist a favorite with the public. Venus, at sport with her tricksy offspring, has playfully deprived him of the weapons of which he makes

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FROM A PAINTING BY LUIS FALERO.

THE PLANET VENUS.

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FROM A PAINTING BY N. BICHEL.

SUMMER.

such extensive and often wanton and mischievous use, and laughs at his ineffectual efforts to recover them. Cupid deprived of his weapon is, indeed, rendered harmless, but the time has yet to come when the goddess will actually execute her threat, and convert her jest to earnest. Quite another personification of the same deity is

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FROM A PAINTING BY E. ROSSET GRANGER.

THE HIERODULES.

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that given by the Spanish master Luis Falero, in "The Planet Venus." This is one of the pictures of what might be called his astronomical series, which so materially assisted in establishing his reputation as a great imaginative artist. In his hand the goddess becomes a gloriously voluptuous creation, dazzling in the splendor of her perpetual youth and beauty, which radiate a light like an electric flame. In "Summer" we have one of the beautiful ideal female types of Nathaniel Sichel, who was introduced to the reader in Part I. The Hierodules were one form of the mythological type of enchantresses which we know in modern times as the Sirens. As in all the representations of the legend in modern art, M. Edouard Rosset Granger endows them with the beauty of perfect womanhood, whereas the ancient form given them was in one case that of a mermaid, and in the other of half women and half birds. The artist is a Parisian, whose pictures in this field have been numerous and very successful, both as works of art and in point of popularity. In drawing, color, composition, and selection of subjects, his works show him to have studied the school of Bouguereau, Boulanger, and Lefebvre to advantage. The artist was, in fact, however, a student under Cabanel, Dubufe, and Mazerolle. The Pierrette is a favorite ball masquerade with the modern Parisiennes, one of whom is delineated, in character, by an appreciative brush in that of Alexander Jacques Chantron. Chantron was born at Nantes and is a pupil of Picot. In

FROM A PAINTING BY A. J. CHANTRON.

PIERRETTE.

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FROM A PAINTING BY EMMANUEL BENNER.

VENUS APPEARING TO THE THREE GRACES.

"Venus Appearing to the Three Graces" is presented another characteristic example of Emmanuel Benner, and the "Algerian Water-Girl," carrying her brazen water-pitcher to the palace fountain, is another specimen of the brush of Charles Landelle. "The Circassian's Toilette" is a brilliant work, in his best vein, of a French artist of exceptional powers of their kind. Jacquesson de la Chevreuse, who comes of a family of the old French nobility, devoted himself to art, and by

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FROM A PAINTING BY W. A. BOUGUEREAU.

CUPID AND PSYCHE.

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FROM A PAINTING BY N. SICHEL.

DEBORAH.

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FROM A PAINTING BY E. ARCOS.

THE ABDUCTION OF CHLORIS BY BOREAS.

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FROM A PAINTING BY E. VON BLAAS.

ANGIOLINA.

family influence and means was enabled to make extensive travels, whose results are profitably applied in his pictures.

Santiago Arcos, the painter of "The Abduction of Chloris by Boreas," is an artist of Spanish birth, but a pupil in Paris of Bonnat and of Madrazo, and has his home in that city. He became first known as a portrait painter, and enjoyed an extensive patronage, but found time, in intervals between his commissions, to execute pictures of a character of subject to demonstrate that he was an artist of a fecund imagination and a free and powerful brush. Eugen von Blaas is the elder

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FROM A PAINTING BY L. SPIRIDON.

SAPPHO.

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FROM A PAINTING BY ANDRE BROUILLET.

THE HAMMOCK.

of two sons, both artists, of the eminent Austrian historical painter Karl Ritter von Blaas. He was born in Italy, during his father's professional residence there, in 1843, and was at first the pupil of his father, afterward studying at the Academies of Venice, Vienna, and Paris, and travelling in Belgium and England. At all the academies in which he studied he was a winner of high prizes,

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FROM A PAINTING BY W. AMBERG.

SORROWFUL THOUGHTS.

and he now resides permanently in Venice, where he finds most of the subjects of his pictures, of which "Angiolina," a thorough type of a Venetian girl of the poorer class, is a good example. His more ambitious works belong to the genre order. His brother, Julius B. Blaas, is a popular animal painter. Louis Frederick Schutzenberger was born in Strasburg, while Alsace was a French province, so he ranks as a French painter. He was a pupil of Daguerre, and is an energetic draughtsman and good colorist, with much originality of ideas and execution. His pictures have gained for him admission into the Legion of Honor. "The Drowsy Bacchante" gives an excellent idea of his able and vigorous treatment of

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the human figure, and his command of his material. The figure is a masterly study of form, attitude and expression, and the original painting is a superb piece of color.

The greatest modern master of figure painting, at least in the academic sense, William Adolphe Bouguereau, was born at La Rochelle, in the Gironde, in 1825. When he was seventeen years old, he had saved enough out of his earnings to carry him to Paris and support him there for a year. On this capital he became a pupil of Picot, and in 1843 entered as a student into the École des Beaux Arts, until in 1850 he won the great prize scholarship known as the Prix de Rome, which entitled him to study four years in Italy at the expense of the Government. He became an Officer of the Legion of Honor. He was elected a member of the Institute. He was made honorary member of all the great art academies of Europe. He was loaded with medals, until they formed a unique collection in themselves. William Amberg is a native of Berlin, born in 1822, and, beginning as a pupil of Professor von Herbig, later became a student under the eminent artist Karl Begas. He then studied in Paris in the studio of Cogniet, worked among the galleries in Italy, especially in Rome and Venice, to good effect, and then returned to his native country, where he found no lack of patronage. Jules Frédéric Ballavoine, who is a Parisian by birth, and has had his share of Salon honors, is a pupil of Pils, who was the master of so many French artists of the foremost talent. His "Lassitude" is a model in its department of his art.

FROM A PAINTING BY J. F. BALLAVOINE.

LASSITUDE.

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IV.

The fable of that imaginary inhabitant of the sea, the mermaid, is as old as fable itself. In one form or another it exists throughout the world. The islanders of the Indian Ocean and the South Sea; the Esquimaux of the North and the Patagonians of the South, as well as the coast and maritime nations of the civilized

FROM A PAINTING BY W. KRAY.

AN IDYL OF THE SEA.

world, have each their special version of the tale. It was, unquestionably, the foundation for the myths of the sirens, tritons, nereids, and the like in classic antiquity. Science, with its usual pitiless adherence to demonstrable facts, has traced its origin to those curious marine animals of which the seals and sea-lions are the most familiar types, but art does not permit science to rob it of its picturesque material, and with the painters the mermaid retains its legendary shape and attractiveness, and the world which loves pictures has no occasion to regret the fact. It has furnished the German artist, William Kray, with a charming motive, which he most charmingly works out in his "Idyl of the Sea." With him the mermaiden becomes a mermother, who sports in the waves with her baby mounted on her back. The baby is altogether human in form, however, so that the picture may safely be

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FROM A PAINTING BY C. CHAPLIN.

OFFERINGS TO VENUS.

assumed to be founded on the old German legend of the mermaid who married a fisherman, and bred a human family. In any way it may be interpreted, "An Idyl of the Sea" is intrinsically a delightful work.

Quite as realistic as Kray's picture is poetic is "The Awakening," by Ernest Berger, an artist of Berlin. Here we have the interior of a harem, with a Georgian favorite of the ripest and most alluring beauty, rousing herself from the nap which she has taken after her bath. Her attitude and expression have about them the lithe grace suggestive of a cat, when it stretches itself after awakening from sleep. The painter is a German of entirely modern impulses and methods, rather in sympathy with the French school than that of his own nation. One steps from the harem to the home in the picture by E. Tobias, "The Little Housekeeper," a naïve and attractive episode of child life, all the more delightful for the pleasant simplicity with which it is represented. "The Double Star," by Luis Falero, is another of his wonderful adaptions of a suggestion of astronomical science to the uses of art. The original picture was a sensation of the Salon of 1881. When Aphrodite was born of the sea foam, as the mythologies inform us, she landed at Cythera, which received the newly created goddess with proper hospitality. She requited this welcome by tak-

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FROM A PAINTING BY A. TOBIAS.

THE LITTLE HOUSEKEEPER.

ing the island into her favor, and it was made sacred to her, and altars and temples in her honor erected. From this early association, the name Cytheræa was frequently applied to the patron deity of the place. The artist, Lionel Royer, was born in the department of Sarthe, at Château-du-Loire, and studied art under Alexander Cabanel. He made his début as a religious painter, in 1879, with a

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FROM A PAINTING BY LUIS FALERO.

THE DOUBLE STAR.

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FROM A PAINTING BY LIONEL ROVER.

CYTHERÆA.

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FROM A PAINTING BY JOSEPH LIECK.

SILENT HAPPINESS.

picture of "Christ on the Cross," and has since painted chiefly secular historical subjects and mythological motives. He received his first medal in 1884. Joseph Lieck, of Berlin, is one of the popular German artists of to-day. He is a Prussian, and a graduate of the Berlin Academy, and has been especially successful in his delineation of the softer and more tender types of feminine beauty.

Blaise Bukovac is a Dalmatian from Ragusa-Vecchia, born in 1855, but a thorough Parisian by adoption. He visited France as a student, and enrolled him-

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self among the pupils of the Cabanel studio. He has painted many pictures representing famous heroines in a certain class of French novels, as "Nana," from Zola, "Sappho," from Daudet, "La Grande Iza," from Alexis Bouvier, etc. Much of his productiveness, however, has been in the line of decorative subjects, for which

FROM A PAINTING BY B. BUKOVAC.

THE FLOWER.

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FROM A PAINTING BY W. KRAY.

PSYCHE AND ZEPHYR.

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FROM A PAINTING BY CHARLES LANDELLE.

THE DARBOUKA PLAYER.

his taste and talent peculiarly fit him. Of this "The Flower" may serve as a capital indication. The story of Andromeda, which has furnished Mlle. Marguerite Arosa with a subject, is a familiar one. The artist was born in Paris, and studied

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FROM A PAINTING BY A. DE CURZON.

PSYCHE.

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successively under Mayer, Amand-Gautier, and Barrias, and is a capable painter of portraits, as well as genre and imaginative subjects. In "The Darbouka Player" is presented another of the Oriental subjects of Charles Landelle. The darbouka is the Turkish drum, by whose taps the movements of the dancing girls are timed during a performance. In "An Old Friend," by A. Duval, a young girl, just budding into womanhood, sits at her bath, contemplating her pet doll. It is

FROM A PAINTING BY N. BICHEL.

A ROMAN GIRL.

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a moment of parting. Its young mistress is making her toilette for her entrée into the great world; she is to make her début in society to-night, and the doll's days of favor are over. "A Roman Girl," by Nathaniel Sichel, once more places this favorite Berlin painter on record, and in a most favorable manner.

The character of Lais is one of those which have come down to us from antiquity subject to debate. As the generally accepted story goes, then, Lais was born in Corinth, and sat as a model for the painter Apelles. She was said to possess the most graceful figure of any woman of her time in Greece, and held her court as a courtesan to a host of admirers. She was capricious with all, however, insatiably greedy for money and jewels, and ready to gratify her rapacity by any

FROM A PAINTING BY GUSTAVE COURTOIS.

LAIS IN HADES.

means, fair or foul. Ultimately she was stoned to death by the Thessalian women, and condemned to perpetual torment in Hades. The picture represents her, according to the version of her fate given by Dante in his "Inferno," chained to a rock, and bedecked with the jewels which she committed such crimes to amass, with Virgil explaining her story to Dante. The artist, Gustave Courtois, was born in 1852 at Pusey, in the Haute-Saône. He became a pupil of Gérôme, and in 1876 made his début at the Salon with two pictures. His "Lais" was shown there in 1878, and he followed it with other successful pictures based on Dante's great poem, for which he has received several medals.

The gynæcium was, in ancient Greek and Roman houses, the special apart-

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FROM A PAINTING BY MLLE. DIANA COOMANS.

IN THE GYNÆCIUM.

ment of the women, where they worked and lounged, and where the children played. It was the most secluded room in the house, and was jealously guarded from intrusion. Miss Diana Coomans' picture gives a glimpse at this sanctuary of her sex in a Pompeiian mansion. The painter is one of two daughters of the late Joseph Coomans, the artist, and like her sister was a pupil and is a follower of her

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FROM A PAINTING BY W. A. BOUGUEREAU.

THE HEART'S AWAKENING.

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father in subjects and methods of painting. "April" is typified by Jacquesson de la Chevreuse as a lovely woman, embowered in the blossoms of an apple tree. It was the picture which represented him in the Salon of 1893, and materially added to his reputation.

France points with pride to Jules-Joseph Lefebvre as one of the foremost of her great figure painters, in many points the rival of Bouguereau, and in depth of sentiment and feeling undoubtedly his superior. Lefebvre was born in the Seine-et-Marne, at Tournan, in 1836. At the age of sixteen he arrived in Paris, bearing a letter of recommendation from Monsignor Salinis, Bishop of Amiens, to Paulin Guerin, the professor of drawing at the Juilly school. Guerin introduced him to Léon Cogniet, who received him into his studio, where he commenced to study. His only means of support was a pension granted him by the city of Amiens, of 1,000 francs per annum for five years. He hoped, before this term expired, to win the Prix de Rome, but was doomed to disappointment. Three times he competed for the prize and lost it. At the end of 1859 his pension expired, but he managed

FROM A PAINTING BY JULES LEFEBVRE.

DIANA SURPRISED AT THE BATH.

to sell a few pictures and paint some portraits. In 1860 he went up for the Roman prize once more, won it, and in 1861 set out for the Villa Medici, the headquarters of the French art school in the Eternal City. He received a First Medal at the Salon of 1865, others in 1868 and 1870, and the cross of the Legion of Honor in the latter year. For his exhibits at the Universal Exposition of 1878 he received

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FROM A PAINTING BY A. SEIFERT.

UNDER THE VINE LEAVES.

a Grand Medal and was made an Officer of the Legion of Honor. The following year, at the Salon, appeared his "Diana Surprised at the Bath."

A. Seifert, the painter of "Under the Vine Leaves," is one of the younger generation of German artists who studied and settled in Munich. His pictures enjoy much popularity in Germany and are widely known through reproductions.

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V.

Some years ago the management of a large and popular hotel in this city, having added an elaborate public room to the house, hit upon the idea of attracting attention to it by filling it up with pictures and objects of art. Among the former the most prominent was a world-famous, large canvas by Bouguereau, the "Nymphs Teasing a Satyr," as the artist christened it, or "Nymphs and Satyr" as it is most generally known, and the painting by which Luis Falero effectively established his reputation, "The Vision of Faust." These pictures alone, and they were but part of a number more, cost many thousands of dollars. It has been estimated, by one of the heads of the house, that they alone have paid some ten times their cost in the amount of custom they have attracted, and relatively to the advance in market value of modern paintings of the first class, they could now be sold for double what was paid for them. The picture, in a technical sense, is certainly Falero's masterpiece, as far as his productiveness has yet proceeded.

Laurens Alma-Tadema, one of the foremost figure painters of the century, and one of the most successful in every material sense, was born in Belgium, at the town of Drouryp in the province of Friesland, in 1836. His father was a notary, with a quite prosperous practice, and, purposing that his son should continue his business, he educated him with this point in view. The boy was sent to the col-

FROM A PAINTING BY LUIS FALERO.

FAUST'S VISION.

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FROM A PAINTING BY E. BENNER.

SUMMER.

lege at Leeuwarden, and in his leisure from school carefully trained to the office duties of his father's profession. But the art spirit woke in him early, and asserted itself against all parental objections and restraints. He practised drawing secretly. He made experiments in color. He pored over the engravings and the old missals in the college and the public libraries. He was particularly fascinated at the college lectures by those which related to the Greek and Roman antiquity, and while his father believed that he was acquiring the knowledge necessary for a provincial lawyer, he was laying the foundations for a knowledge which was to render him a greater and wealthier man than his plodding parent ever dreamed of being. At last his pent-up love for art broke forth with irresistible force. He was sixteen years of age. It was time for him to go to work in the notary's office. He refused. His father yielded to his supplications, and sent

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FROM A PAINTING BY MLLE. HÉVA COOMANS.

A MESSAGE.

him to the Antwerp Academy to become a painter. He commenced to study at Antwerp in 1852, when Wappers and Dykmans were the professors at the Academy. In 1859 he left the Academy and entered the studio of Baron Leys. Such a school suited such a scholar as Alma-Tadema, and he calls himself to-day a pupil of Leys and De Taye. In 1861 he exhibited his first really worthy original picture, and it was purchased by the King of the Belgians. This gave him not only profit

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but encouragement and the commencement of a reputation. He travelled in Germany, Italy, France; visited London; studied the works in the great collections everywhere, and worked unceasingly himself. He made a special study of classical art and literature, and gradually, but slowly, and only as his knowledge increased, and he felt certain of his material, gravitated towards the field of sub-

FROM A PAINTING BY W. KRAY.

THE NYMPH OF ROSES.

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FROM A PAINTING BY G. BOULANGER.

A SUMMER BATH AT POMPEII.

jects to which he eventually devoted himself and upon which his fame rests. He was already prosperous, for his pictures sold from the easel, when he married the daughter of a wealthy English manufacturer, whom he had met on one of his numerous visits to London. His wife, herself, possessed strong artistic talent, and under his tutelage has become so good a painter that the name Laura Alma-Tadema is now sought for in the catalogues of the London exhibitions. In 1871 he settled in London, having previously had his studio in Brussels, and in

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FROM A PAINTING BY LUIGI MION.

EARLY MORNING.

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FROM A PAINTING BY PAUL THUMANN.

THE SIRENS.

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FROM A PAINTING BY FELIX BARRIAS.

THE TRIUMPH OF VENUS.

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FROM A PAINTING BY N. BICHEL.

YUM-YUM.

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London he remains, in spite of the fact that the dynamite explosion of Regent's Park in 1874 destroyed his house and his fine classical art collection, and compelled him to build a newer—and much more palatial—home.

In "A Message" Miss Héva Coomans is represented by another of the Pompeiian subjects which come to her, in a manner, as a sort of artistic legacy from her father. The Germans have a pretty legend that there is a wood-nymph who has a passion for roses, who dwells by woodland brooks and charms mankind by the spell of the splendid flower of love. It is this fable which William Kray personifies in "The Nymph of Roses," in his usual ideal manner. A very great man was lost to French art in the death, a few years ago, of Gustave Rodolphe Clarence Boulanger. He was born in Paris, in 1824, became at fourteen years of age a student at the École des Beaux Arts, and was a favorite pupil of Jollivet and Paul Delaroche. In 1849 he won the Prix de Rome, and travelled to Italy, where he remained, studying and painting, until 1856. Previous

FROM A PAINTING BY F. J. BARRIAS.

SIRENS.

to going to Rome, he had spent some months in North Africa, making studies of local life, and after completing the term of his Government pension in Italy, he once more went to Algiers. These two sources of study practically influenced his whole artistic career. The "Summer Bath at Pompeii" was painted in 1876 and is esteemed one of his best pictures, upon his Italian motives. He was made a member of the Legion of Honor in 1865, and when he died was a Chevalier, or Officer, of the order.

Friedrich Paul Thumann, who was born at Tschaksdorf, in the Lausitz, in 1834, was originally intended for a scientific career, and studied with that purpose at the engineering school at Glogau. At the age of nineteen, however, he entered the Berlin Academy as an art student. In 1856 he settled in Dresden, where, until 1860, he remained as a pupil of Julius Hübner. He had now become known as a painter, both of portraits and religious compositions, which found favor. In 1860

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FROM A PAINTING BY GASTON GERARD.

THE VOICE OF EVENING.

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FROM A PAINTING BY LUIS FALERO.

MARINA.

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FROM A PAINTING BY W. KRAY.

UNDINE.

he removed to Leipzig, the great German publishing centre, where as a draughtsman and illustrator for books and periodicals he acquired both a wide reputation and a great deal of money. This enabled him in 1863 to resume his study of painting, which he did under Professor Pauwels at Weimar. After travelling in Italy, France, and England, he in 1866 became a professor at the Weimar Academy, which he exchanged six years later for the Academy at Dresden, and in 1875 for a similar post in Berlin, where he still remains. "The Sirens" is an extremely characteristic work from his brush, and gives a new view of a subject which has already been treated in "Modern Figure Painting" by different artists. In "The Triumph of Venus" one may obtain a clear comprehension of the manner of composition and treatment of the eminent French artist Félix Joseph Barrias. Barrias is a native of Paris, born in 1822, where his father was a painter on porcelain. This trade the parent taught the son, and he was such an apt scholar that at the age of sixteen he was able to earn his own living by it, and to enter the studio of Cogniet for instruction in a higher walk of art. In 1844 he captured the Prix de Rome and went to Italy, and his "Exiles of Tiberius" in 1850, which is now in the Luxembourg collection, confirmed his position and secured him a medal of the first class, then a very rare recompense. Nine years later he received the cross of the Legion of Honor for a historical painting, representing one of the movements of the French army in the Crimean War. Luigi Mion, a rising young French artist, typifies "Early Morning" as a maiden in gauzy white robe and drapery, suggestive of the early mist, who smiles joyously out of a rich midsummer land-

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scape, with the fields dotted with daisies. "Yum-Yum" presents Nathaniel Sichel in a new aspect, with a full-length figure of a European lady in Japanese masquerade. We have already given one artistic version of the conflicting ancient stories of the death of Orpheus. From the easel of Emile Joseph Millochau comes an episode of another. He adopts the tale that instead of having been killed by a thunderbolt from Jove, Orpheus, having refused to worship Dionysus, was by the latter's command torn to pieces by the Mænades or Bacchantes. The artist shows one of the repentant Mænades, who has stolen away from her companions, and is mourning over the head of the singer in whose cruel slaughter she assisted. The artist is a native of Paris, and was a pupil of Cabanel and of Feyen Perrin. Gaston Gerard is another French painter, but one who adheres more closely to decorative than classical lines. In his "Voice of Evening" he suggests the hour lulling the world to sleep with her soft notes of song.

The spirit of the sea, as embodied by Luis Falero in "Marina," is a young and lovely woman, crowned with pearls, and wearing a robe of green and gold, the colors of the royal seaweeds, who wanders on the strand as in a realm of dreams. The "Undine" of William Kray is a subject whose suggestion is derived by the artist from the well-known tale of the water-fairy. It was first exhibited at the Munich Exposition of 1879, and added much to the artist's reputation. "The Flowers' Revenge" comes from an old legend called "The Revenge of the Roses." According to this tale, a beautiful but cruel woman had a passion for roses. Her exactions devastated the gardens of the land, until the poor roses, in their despair, appealed to their mistress Venus for protection, and she granted them the power to destroy life as well as to delight the senses. Once more only did the cruel beauty ravage the garden beds. Next morning she was

FROM A PAINTING BY EMIL DOERSTLING.

THE FLOWER'S REVENGE.

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FROM A PAINTING BY M. HONNEBRUCH.

A GREEK SLAVE.

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FROM A PAINTING BY W. A. BOUGUEREAU.

MARIE MADELEINE.

found dead on her sumptuous couch, and the flowers which had triumphed over her bloomed around her in exultation. The painter, Emil Doerstling, is a Berlin man, and a graduate of the Royal Academy of that city. Max Nonnenbruch, who has been introduced to the reader in a previous section of this work, appears at his best here in "A Greek Slave." F. Lequesne is a son of the eminent Parisian sculptor Eugène Louis Lequesne, and received his first instruction in art from his father. "The Two Pearls" is one of a number of striking pictures which have attracted attention to him in different Salon exhibitions.

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VI.

It is only the denizens of southern countries who appreciate that repose during the heat of the day to which the Spaniards have given the title of the siesta. In the brisk and invigorating atmosphere of the North, where the enervating power of the sun is reduced to a minimum, people are at their busiest at the hours when in more tropical latitudes they surrender themselves to lassitude and indolent ease. It is one of the brunette beauties of the far south of France, drowsing, half asleep and half awake, through the midsummer mid-day, that Marcel-Paul Meys presents in "A Summer Siesta." The painter, who is of Parisian birth, is a pupil of Delaunay and of Puvis de Chavannes, to the influence of which masters one may probably ascribe his superb command of form, and the broad and solid handling of his subjects.

One of the strongest and most individual of modern French painters, a man replete with originality and fiery spirit, is Aimé Nicolas Morot. Morot was born at Nancy in 1850, and studied art under Cabanel. He won the Prix de Rome in 1873, and his first picture exhibited at the Salon, in 1876, obtained him his first

FROM A PAINTING BY ADOLPHE WEISZ.

THE PALADIN ROGER RESCUING ANGELICA.

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FROM A PAINTING BY JULES SCALBERT.

THE PLUNGE.

medal. He was medalled again in 1877 and in 1879, and received the medal of honor in 1880 for "The Good Samaritan," a powerful picture which the Government purchased for the Luxembourg Museum. He painted religious subjects and profane subjects, allegories, mythological compositions, battle scenes, with an endless facility and felicity of touch. From a journey in Spain he brought back a number of Spanish motives, one of which, a scene at a bull-fight, is now in the Corcoran Gallery at Washington. "A Japanese Fancy" is one of his char-

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acteristically audacious experiments in contrasts, the opposition of the pure and delicate tint and texture of flesh to the blazing and gaudy colors of an Oriental umbrella and robe. Morot is a son-in-law of the great painter J. L. Gérôme.

The story of Phædra is one of the gloomiest tragedies of Greek legend. She was the daughter of Minos, King of Crete, and Pasiphae, the sister of Ariadne and the second wife of Theseus. She had a stepson, Hippolytus by name. He failed in paying due homage and worship to Venus, and the goddess, in revenge, resolved on his destruction. To begin with, she inspired his stepmother with an intense and unnatural passion for him, which led her to make advances which the youth indignantly rejected. Phædra then accused Hippolytus to his father, and Theseus, his jealousy aroused, demanded his life from Neptune. Accordingly, Hippolytus was thrown from his chariot while driving on the seashore, and dragged along the sands till he was dead. Then Phædra, goaded to madness by remorse, committed suicide. The artist shows the unhappy woman, tormented by the memory of her crime, watched over in her chamber by her anxious and weary attendants. It was in this scene of Racine's tragedy that the famous French actress, Rachel, achieved her most magnificent tragic success upon the stage, and in it Mme. Sarah Bernhardt reaches the apex of her art.

Alexandre Cabanel, who died in 1889, was born at Montpellier in 1823. He began painting as a pupil of Picot, in the old classical manner, but soon adopted a more modern and natural style of his own. After carrying off the Prix de Rome in 1845, he took medal after medal, was made an Officer of the Legion of Honor

FROM A PAINTING BY ALEXANDER CABANEL.

PHÆDRA.

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FROM A PAINTING BY CH. CHAPLIN.

AUTUMN.

and a Member of the Institute of France. His pictures are to be found in all the European museums and many of our own, and in every private collection of note in America and abroad; and his decorative paintings in the Louvre and other public buildings are among the masterpieces of that art. He was also a portrait painter of the first order, especially of women, and no small part of his large fortune came to him from his commissions in this line, many of his sitters being Americans. "Phædra" was painted by him in 1880, and the original picture is in the collection of Mr. John T. Martin, of Brooklyn, N. Y.

The Hungarian painter, F. Dvorak, has won a reputation by pictures of the decorative order, of which "Spring" is an excellent example. As is common with painters of his nationality, he is a particularly fine colorist. "An Egyptian Slave" is a good study of voluptuous Oriental character by Nathaniel Sichel, and Lionel Royer appears again in a masterly composition, "Love and Folly." Here Folly, mad with wantonness, is leading Love, who is blindfold, to destruction over a precipice. The idea is original and its realization thoroughly artistic and sound A figure almost worthy of an old master in sentiment and dignified simplicity of treatment is the "Magdalen" of Mme. Jacqueline Comerre-Paton. Mme. Paton, who was born in Paris and was a pupil of Cabanel, is the wife of the eminent artist Léon Comerre, and has gained much favor by her work in portraiture and her pictures of sentiment and feeling, like the one we give herewith. The "Spring" of L. Bouvier is a charming panel in the truest

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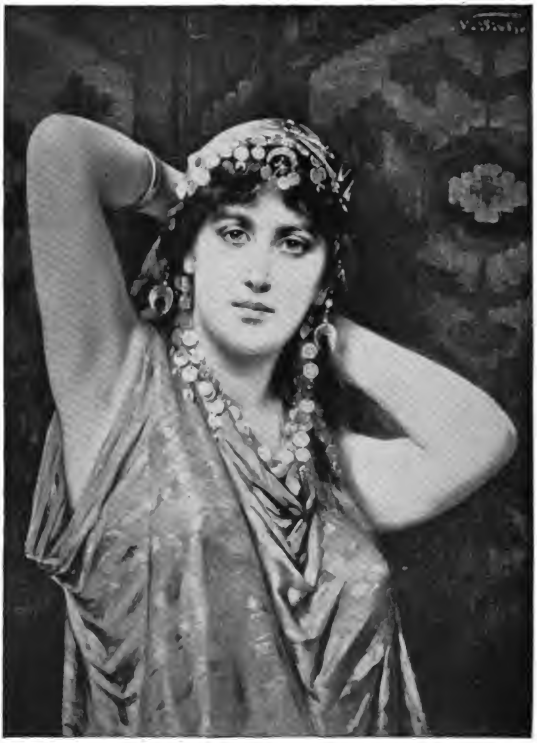

FROM A PAINTING BY N. BICHEL.

AN EGYPTIAN SLAVE.

decorative feeling, by a young artist of Paris of rapidly growing reputation. Charles Landelle reappears with a half-length figure of an Almeh, or Egyptian dancing-girl, resting in an interval of her performance by leaning against a wall as she watches the other dancers. "Morning" and "Night" are two world-famous

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FROM A PAINTING BY LIONEL ROYER.

LOVE AND FOLLY.

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FROM A PAINTING BY MME. J. COMERRE-PATOR.

MAGDALEN.

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FROM A PAINTING BY E. BENNER.

AUTUMN.

paintings by W. A. Bouguereau, which appeared in the Salons of 1881 and 1882 respectively, and both of which are now in American collections. They are, in conception and treatment, among the most purely classical of the painter's productions, and far above his average in refined and tender sentiment.

The education of the infant Bacchus, our mythologies inform us, was confided by his immortal father Zeus to the nymphs of Nysa in Thrace, to which fact lexicographers attribute his ancient Greek title of Dionysus. The young god's childhood must have been a pleasant one, spent as it was among the Thracian groves and by the banks of the smiling river Nysa, in which the artist shows him sporting with the ripples of the genial flood. The painter, Joseph Victor Ranvier, is a native of Lyons, and learned to draw at the local art school in order to become a designer for the silk and wall-paper manufacturers. Having succeeded in accumulating a modest capital out of the surplus of his earnings in the service of industrial art, he settled in Paris as a pupil of Janniot and of Richard, and won his first medal at the Salon of 1865. He became

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FROM A PAINTING BY CHARLES LANDELLE.

THE ALMEH.

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FROM A PAINTING BY W. A. BOUGUEREAU.

MORNING.

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a favorite artist in the field of figure, and received the cross of the Legion of Honor in 1878. Francisque Edouard Bertier was another French artist, born in Paris, and educated in the studios of Bouguereau and Cabanel. After achieving success in Paris, he some years ago visited America, and opened a studio in New York, where he painted many portraits and genre subjects, and where his home

FROM A PAINTING BY J. V. RANVIER.

THE INFANCY OF BACCHUS.

was the centre of a refined social circle. He died upon his return to France. "A Trick at Cards" represents a Spanish gypsy girl, who is giving a sleight-of-hand performance before some impromptu rural audience in a country barn or the stable of an inn, the customary theatres for these entertainments of the itinerant mountebanks.

Another example of the fantastic invention of Luis Falero is presented in "The Departure of the Witches." This is a section of one of his famous pictures whose suggestion he derived from his studies of the Faust legend, and is a composition worthy of those creative geniuses in ancient art who followed the lead of Holbein and made "The Dance of Death" a vehicle for the free fling of their fecund imagination. The idea is, of course, that of the witches and warlocks and their hideous attendants making their annual aerial flight to their common congregating place upon the Brocken, as veraciously detailed in the old legend. Carl von Bodenhausen, a well-known German artist, is admirably represented by his "Voices of Fairyland," a picture which attracted much attention in the exhibitions of his native country some years ago. It is a time-honored German story which it illustrates; telling how a maiden whose home was embittered by harsh parents and sisters, a sort of Cinderella, as it might be, fell asleep beside a haunted stream, and was awakened by the voices of the pitying fairies, who presaged for her a grand future, which in due course came to pass, for she was wooed and won by a hand-

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some prince in disguise, and became a queen and the ruler over the wicked people whose cruelty had once oppressed her.

There was once a famous collector of works of art and antiquity in Russia named Charles de Liphart. He was the descendant of a Frenchman who had come

FROM A PAINTING BY P. E. BERTIER.

A TRICK AT CARDS.

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FROM A PAINTING BY LUIS FALERO.

THE DEPARTURE OF THE WITCHES.

to Russia to serve the Empress Catherine, and he had in his turn a son who is the present artist Baron Ernest de Liphart. The boy, growing up in an atmosphere of art, quite in a natural way became an artist. His father, who had not yet squandered all the fortune which his grandfather had amassed, sent Ernest, who was

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FROM A PAINTING BY C. VON BODENHAUSEN.

THE VOICES OF FAIRYLAND.

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FROM A PAINTING BY ERNEST DE LIPHART.

THE ASSUMPTION OF MARY MAGDALEN.

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FROM A PAINTING BY H. ED SIEMIRADZKI.

THE SWORD DANCE.

born at Dorpat, to Florence to study. There the boy fell in with the now famous German painter Lenbach, who was studying in Italy under the patronage of Count Schack. Count Schack was a German nobleman of colossal wealth, and a great art collector, who during his lifetime encouraged and supported many struggling young artists whom he esteemed to be of merit, and when he died, a couple of years ago, bequeathed his palace and his matchless collection of pictures in Munich, Bavaria, to the nation as a public museum. Lenbach, who was a favorite of the Count's, introduced the young Russian to him, and argued so eloquently in his favor that the Count, who had arranged already to send Lenbach to Spain to study the old masters there, sent his friend with him, defraying all his expenses also. This was the turning-point of de Liphart's career.

Hendrik de Siemiradzki is of Polish birth, from 1843. The place of his nativity was a village in the province of Grodno called Siemirad, from which he takes his surname, the name of his family being plain Hendrik. His father was a small official under the Russian Government, and sent him to Charkoff to become a professor of natural history at the college there. The boy was a diligent student, but the necessities of his education caused him to learn to draw, and in doing so the art spirit which was latent in him was aroused. When he had, with honor, completed his course in natural history, he went to St. Petersburg and entered himself as a student of art at the Imperial Academy. His first works were drawings in monochome, crayon, pencil, india-ink, sepia, and these, in 1870, were found so meritorious by the professors of the Academy that they allowed him the Imperial stipend upon which he could travel and study in Europe. He visited Paris and then settled in Munich, where he became a pupil of Piloty, and won his rank among the foremost of his fellows.

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VII.

The history of art presents, in every period or generation, examples of men who are in advance of their time, and who, in spite of the restrictions and conventions of the period in which they were born, contrive to emancipate themselves from all such thraldom and by their native originality create a distinct and independent course for themselves. Such an artist was Auguste Barthelémy Glaize. He was born at Montpellier in 1813, at a time when art in France was chained to the coldest classicism, when the painters were taught to ignore life entirely and to base

FROM A PAINTING BY AUG. B. GLAIZE.

LOVE'S FIRST STEP.

their studies and their methods upon the antique—a beautiful and noble model, it is true, but cold and lifeless as the sculptured marble in which antique art had been preserved to modern times. These were the influences which surrounded young Glaize when he learned to draw as a schoolboy. But a change was coming. What we now know as the romantic movement in French art was gathering strength. A race of original and resolute men had determined to cast off the shackles imposed by the old order of things, and to ignore traditions with which they had no sympathy. Prominent among these revolutionaries were the brothers, Achille and

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FROM A PAINTING BY LUIS FALERO.

THE PRAYER TO ISIS.

Eugène Deveria. They were the sons of a clerk of the Archives in the Department of the Marine in Paris, and while Eugène became a painter Achille became a designer and lithographer. He was born in 1800, and was quite a well-known artist by the time Glaize was finishing his schooling. He was one of the greatest original designers on the lithographic stone that ever lived, as eccentric in his

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FROM A PAINTING BY A. ROBAUDI

MADEMOISELLE PIERROT.

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personal ways as he was original in his art, but with a large, warm heart. To this man Glaize, as a youth, went to learn lithography, because he could make his living by it while he learned to paint. Eugène Deveria, who lived with his brother, advised and instructed the young fellow in painting. So, in due time, he became an artist, and commenced to exhibit at the Salon. He took medal after medal, received the Legion of Honor in 1855, was commissioned by the Government for many decorations for public places, and prospered out of the sheer force of his genius. His art is excellently represented by "Love's First Step." The "Prayer to Isis" is one of the famous pictures of Luis Falero which grew out of his study of the antiquities of Egypt. Here a girl performs upon one of those ancient harps over a sounding skin like a drum-head, of which examples have been found

FROM A PAINTING BY VAN DEN BOS.

THE PREY OF CUPID.

by explorers. The instruments which the younger child uses are sistrums. They were made of metal, and produced a rattling sound which kept time to the notes of music and the chant of the worshippers.

In French pantomimes they have a character called Pierrot, who is practically equivalent to an English stage clown. He is dressed and made-up as a young boy, and his business on the boards is to be as stupid, simple-minded, cunning, and malicious, and above all funny, as a young boy can be in real life. Pierrette or Mademoiselle Pierrot, like Pierrot, makes up as a young girl, and behaves as mischievously, though not as stupidly, as he. In the picture by Robaudi he shows one of these feminine counterparts of the clown, all silk and satin, who returns

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from a masked-ball and rings for admission into her apartment, holding a trophy of the evening in her hand. The artist is an Italian by birth, a pupil of the Paris art schools, and has his studio in Paris. The example which we present of him was first exhibited in the Salon of 1893.

FROM A PAINTING BY JEAN BENNER.

REVERY.

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FROM A PAINTING BY A. DE COURTEN.

NIGHT.

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Georges Pierre Marie Van den Bos, in spite of his name, which smacks strongly of the Netherlands, is a Swiss by birth, and has his studio in Paris. His "Prey of Cupid" serves as a good example of his style. Jean Benner, the painter of "Reverie," is the twin brother of Emmanuel Benner, several examples of whom have been given in this work. He, like his brother, was a designer for the factories until about thirty years of age, when his savings enabled him to study painting. He went to Italy in 1866, after having had instruction in Paris from Pils, Henner, and Leon Bonnat. He had exhibited pictures at the Salon, however, since 1859, and since 1872 has received a number of medals. "Night" is a decorative and beautiful composition by a Flemish artist, resident in Paris, A. de Courten. The prohibited book is the one which is always certain to be read. This young person has been commanded not to read a certain novel—and she takes it to bed

FROM A PAINTING BY ZUBER-BUHLER.

THE PROHIBITED BOOK.

to read and dream over. Fritz Zuber-Buhler, the artist, was born at Locle, in Switzerland. Locle is a town chiefly devoted to the manufacturing of watches, and as the boy had a taste for drawing he was employed to engrave designs on the cases of the higher-priced pocket-time-pieces. In its small way, this engraving for the jewellers is a profitable business to the employees, so Zuber-Buhler was able

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FROM A PAINTING BY G. PAPPERITZ.

CUPID AND THE NYMPH.

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FROM A PAINTING BY G. C. SAINT PIERRE.

THE APPROACH OF THE MASTER.

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in time to go to Paris to study painting. He there was a pupil of Picot and of the Swiss painter Grosclaude, and under them became an accomplished technician, while he developed a power as a colorist quite uncommon with painters of his nationality.

Albert Aublet is a Parisian, a pupil of Jacquand and of Gérôme, and made the regular course of a student at the School of Fine Arts. A visit to Constanti-

FROM A PAINTING BY B. EUKOVAC.

THE WHITE SLAVE.

nople next added subjects of Oriental life to his repertory, and led to the completion, among others, of his "Turkish Woman at the Bath," whose appearance at the Salon in 1883 was received with great applause and materially added to his fame and prosperity.

At the outpost of an Arab camp, the favorite slave girl of the Sheik, with his pet hound, the guardians of his tent, are on the lookout for their master's return from a hunting excursion. The artist, Gaston C. Saintpierre, is a native of Nimes, and studied art in Paris under Cogniet and Jalabert. He made various excursions into Algiers and the deserts of North Africa, from which he returned with a valuable collection of motives. He received his first medal in 1868, and the Legion of Honor in 1881. The story of Blaise Bukovoc has been given in detail in a previous part of this work. His "White Slave" represents one of the Greek or Circassian girls who were frequently to be found in Turkish harems, into which they came as spoils of war. The legend of Lorelei, the siren of the Rhine, is one of those which the Germans adopted from classical antiquity and adapted to local surrounding and circumstances. William Kray represents the lovely and loveless enchantress seated on the craggy summit of the cliff, which is nearly five hundred feet above the level of the stream, bathed in the beams of the moon, and by her alluring glances inviting the hapless boatmen to their destruction. "Fatima"

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is another of the always popular feminine types of Nathaniel Sichel of Berlin, a queen of the harem, robed in satin and wearing a headdress of great golden coins and jewels. Konrad Dielitz is a German portrait and genre painter of high rank. He was born in 1845 in Berlin, and was the son of a well-known literary man.

FROM A PAINTING BY W. KRAY.

LORELEI.

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FROM A PAINTING BY N. SICHEL.

FATIMA.

He made his first stroke of fortune as a portrait painter, and the reputation he thus gained brought him an appreciative public for his genre, historical, and legendary compositions. In "The Daughters of the Rhine" he takes up the legend of the water-fairies who guard the fabulous treasures of that picturesque stream, upon which Wagner founded his opera of the "Rheingold." Jules Lefe-

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FROM A PAINTING BY K. DIELITZ.

THE DAUGHTERS OF THE RHINE.

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bvre, whose biography has already been given, presents in "Antique Poesy" a young girl who in a poetic competition has won the coveted wreath of honor. In the simple or antique times it was a wreath of fresh laurel. Later it became a wreath of silver in imitation of laurel. It is such a wreath that the figure in the picture

FROM A PAINTING BY JULES LEFEBVRE.

ANTIQUE POESY.

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FROM A PAINTING BY CAROLUS DURAN.

MARY MAGDALEN.

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means. The practice was continued into mediæval times, especially in Italy and France, long after Christianity had spread over Europe and Paganism had completely disappeared from the civilized portions of the world.

Mlle. Marie Rose Vasselon, who was born at Craponne in the Department of the Upper Loire, exhibited in earliest childhood a most astonishing artistic talent.

FROM A PAINTING BY W. A. BOUGUEREAU

NYMPHS.

She seemed to learn to draw by instinct, for she had enjoyed no instruction apart from that which was afforded by the pictures and engravings in her home. A Madame Thoret, a very able woman painter of the time, gave her her first actual instruction in art. She then went to Paris, where, while studying in the art school, she also became a student under Carolus Duran and Henner. Her first successes were made in portraiture, but, strongly influenced by Henner, she commenced to make a specialty of the study of the nude, of which "The Bath" is a convincing example. Miss Vasselon shows in her pictures a wonderfully fine appreciation of color, and great accuracy and skill in drawing. Her technique is big, broad, and free, and her execution perfect.

The "Nymphs" of Bouguereau is one of his famous pictures. It is a subject which explains itself.

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VIII.

When the French Revolutionists undertook to reconstruct the calendar as they did everything else, they rearranged the months on the plan which they called the Republican year. In this new almanac Floréal, or the month of flowers, was the eighth in order of succession, and extended from April 20th to May 19th. This is the month which the painter typifies in his nymph basking in a woodland glade on a couch of turf and wild-flowers. Louis Joseph Raphael Collin was born in Paris in 1850, and was educated for a profession at the Lyceum Saint Louis and the College of Verdun. Discarding the original purpose of his career, he, in 1869, entered the studio of Bouguereau as a pupil, after which he made a course of study under Cabanel. In 1873 he exhibited his first Salon picture, "Sleep," a magnificent nude which secured him a medal, and is now at the Museum of Rouen. In 1875 another picture of similar character was bought out of the Salon by the Government for the Arras Museum, and in 1877 his "Daphnis and Chloe" was also purchased for the Museum of Alençon. He has been a member of the Legion of Honor since 1884. In the hands of Albert Aublet "The New Moon" becomes a graceful female figure, which forms a crescent in a sky fleeced with clouds, that wreathe in vapors above the pale peaks of the legendary Mountains of the Moon. "The Gypsy" of

FROM A PAINTING BY R. COLLIN.

FLORÉAL.

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FROM A PAINTING BY ALBERT AUBLET.

THE NEW MOON.

Fritz Zuber-Buhler is one of those itinerant dancing-girls common in portions of Southern Europe still, who reclines by the roadside in the forest to doze and dream away the summer noonday. Jules Lefebvre represents in "Salome," the daughter of Herodias, an essentially Semitic type of the antique period, with the sensuous and soulless beauty of the tigress rather than the woman, bearing the charger which is to receive the head of John the Baptist, and the sword which is to decapitate him, as indifferently as if it were a dish of fruit.

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Mme. Adelheid Salles-Wagner, born in 1825 in Dresden, is the elder of two sisters, both of whom are well-known painters. Her family name is Wagner. Her sister Elise, who became Madame Puyroche, devoted herself to flower painting. Adelheid studied the figure, first at the Dresden Academy and later under Jacquand and Cogniet in Paris. There she met and married the well-known artist Jules Salles, a native of Nimes and pupil of Paul Delaroche. Mme. Salles-Wagner made her first successes with portraits, in oil and in pastel, and then produced a series of mythological and religious pictures of rare merit. In her present picture, the chaste Arethusa, persecuted by the persistent attentions of the love smitten Arcadian river-god Alpheius, prays to Diana for protection against his unwelcome importunities, and is being changed by her into the magic fountain of Artygia.

One of the most distinguished artistic figures of our time is that of Charles Auguste Emile Duran, or, as he has chosen to Latinize and abbreviate his name, Carolus Duran. He was born at Lille in 1837, and first studied there under the direction of the old painter Souchon. Souchon was famous as a copyist of the old masters, and he impressed their study on his pupil as more valuable than the direct instruction of any living artist. The youth made rapid progress under his advice, and in 1853 went to Paris, where he appears to have subsisted by the sale of his copies, doing little other painting, but associating much with other art stu-

FROM A PAINTING BY ZUBER-BUHLER.

THE GYPSY.

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FROM A PAINTING BY JULES LEFEBVRE.

SALOME.

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dents, among whom his wit, fluency of conversation, and energetic character rendered him a leader. In 1861 his native city appropriated a pension for him, upon which he might study in Italy. In 1866, he went to Spain, where he made a close study of the Spanish masters, particularly Velasquez, and upon his return to France took up the painting of the nude with triumphant success, and portraiture, in which he soon proved himself a master, especially when he had women or children for subjects. Religious subjects and decorative work came equally easy to his hand. His "Red-Haired Lelia" is a portrait of a well-known Paris model, and painted in such a way that it may be truly said to live. Duran is a writer as well as a painter, and has published several books. His medals may almost be

FROM A PAINTING BY MME. SALLES-WAGNER.

THE NYMPH ARETHUSA.

said to be numberless, and they are headed by the coveted Medal of Honor, which was awarded him in 1879. He has been an Officer of the Legion of Honor since 1878. His wife, Mme. Pauline Marie Carolus Duran, who was born at St. Petersburg, is also a painter of merit.

Another of the great modern exponents of figure painting in France, though in a totally different feeling and manner to Carolus Duran, is Léon Basile Perrault, who was born at Poitiers in 1832. He was a student under Picot and Bouguereau, and obtained an Honorable Mention for his very first exhibit at the Salon, in 1861. He took his first medal three years later, and many of his works have been acquired by the State for various museums. His pictures are well known in the United States, where they have long been popular with collectors. In addition to easel

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FROM A PAINTING BY JEAN AUBERT.

CUPID'S HOLIDAY.

paintings he has executed a number of important decorations, and as a portrait painter his place is in the first rank. Perrault is a strong and careful draughtsman, a fine colorist, and a finished but not labored executant. His composition is always happy, his subjects well chosen, pleasing, and full of interest, and his pictures have that quality which causes people to say: "His figures live and speak." His "La

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FROM A PAINTING BY J. R. BEYSCHLAG.

PSYCHE IN GRIEF.

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FROM A PAINTING BY MME. J. COMERRE-PATON.

HOSNAH.

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FROM A PAINTING BY MLLE. HÉVA COOMANS.

A BIRD SELLER IN POMPEII.

Cigale" was in the Salon of 1893. In it he gives a charming interpretation of the fable. The merry grasshopper sings her song, careless of the approach of winter which is prognosticated by the autumn foliage in which she is embowered. It is

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an idyll of the thoughtless gayety of light-hearted life, heedless of anything beyond the day, and revelling in the full enjoyments of the present.

Jacques Clément Wagrez was born in Paris in 1850. His father was a painter of some ability and from him he received his first instruction. At different periods afterward he studied, at the École des Beaux Arts, under Farochon, Lenepveu, Pils, and Henri Lehmann, the two latter of whom most influenced him. Appearing first at the Salon in 1876 with a portrait and mythological subject, "Eros," which created remark, and in 1878 his "Education of Achilles by the Centaur" won him a medal and was purchased by the Government for the Aurillac Museum. He early began to give much attention to painting for purposes of decoration, and produced many water-colors and designs for the illustration of costly artistic publications. His "Spring Fairy" is one of a series of panels intended for the decoration of a private mansion, and the idea is derived from an old French tale, of the descent from her home among the clouds of the deity who brings the warm mists, the sunlight, and the flowers of spring, to the earth. The nondescript beast which accompanies her seems to have been introduced by the artist in a purely whimsical and fantastic spirit, as it has no place in the legend upon which the picture is based.

FROM A PAINTING BY CHARLES LANDELLE.

MOTHER AND CHILD: TLEMCEN.

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FROM A PAINTING BY J. MACHARD.

SOAP-BUBBLES.

In Pompeii the catching and training of wild birds for sale was quite an important employment of the poorer classes, among whom the professional bird-snarers formed an independent body. Miss Coomans shows a Pompeiian girl, inviting attention to her wares in the market-place. The "Mother and Child" of Charles

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Landelle is a souvenir of the artist's tour of Algeria, of which Tlemcen is the chief town of the Department of Oran, the most western of the three administrative divisions of the colony. The admixture of the French with the Arab population has produced some curious modifications of the native costume, a hint of which may be found in the dress both of the woman and the sleeping girl. Jules Louis

FROM A PAINTING BY ALEXANDER CABANEL.

THE BIRTH OF VENUS.

Machard was born at Sampans, in the Jura, in 1839, was a pupil of Picot and Signal, and in 1865 captured the Prix de Rome. He is a painter of portraits, history, classical, and fanciful subjects, of which latter his "Soap Bubbles" is an excellent example. He has been a Member of the Legion of Honor since 1878.

Unquestionably the most famous of the late Alexandre Cabanel's pictures is his "Birth of Venus." The original painting is in the collection of the Luxembourg, but engravings, photographs, and other reproductions have made it familiar to the whole world as one of the foremost classics of modern art. Under a sky rosy with dawn, Venus Astarte wakes to life on the waves of which she is born. The picture is not only of a matchless grace of composition, but in its soft, delicate color and tender modelling the crowning masterpiece of the artist's productions. It was first exhibited at the Salon of 1875, where it made the sensation of the year.

In "An Odalisque" N. Sichel again reveals the felicity and variety of his talent in creating beautiful female types. The face is thoroughly characteristic and the attitude and drapery graceful and picturesque. Konrad Délitz, the painter of "The Spirit of the Alps," has taken a Tyrolean legend for his subject. This pop-

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ular tale belongs to the Bavarian Alps, in which most of the artist's mountain studies were made. A chamois hunter has been led by the ardor of the chase to the very snow line of the loftiest peak of the range. Here the last scanty vegetation that clothes the mountain-side ceases. Wearied by his exertions, the hunter lies down to sleep upon the narrow and dangerous ledge, and the fairy of the mountains discovers the intruder on her domain. His youth and beauty charm

FROM A PAINTING BY H. SICHEL.

AN ODALISQUE.

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FROM A PAINTING BY K. DÉLITZ.

THE SPIRIT OF THE ALPS.

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FROM A PAINTING BY MLLE. DIANA COOMANS.

AT THE CALLIRHOE SPRING.

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FROM A PAINTING BY E. DEBAT-PONSAN.

A TOILETTE AL FRESCO.

away any resentment which she might entertain against his trespass, and she plucks an edelweiss, the mountain flower which grows in the highest and most inaccessible places, to place it in his hand as a protecting talisman.

Miss Diana Coomans turns from Pompeii to Athens for "At the Callirhoë Spring." The fountain of Callirhoë, called the fountain of nine springs, because its waters were distributed in that number of channels, was credited with magical properties and powers, and its fluid treasure was sought with prayer and floral invocation by the maidens, to whom it was supposed to bring good fortune in affairs of the heart. The fountain, it may be added, derived its name from the daughter of the river-god Achelus, to whom it was dedicated. The "Daphne" of Emmanuel Benner also dives into Greek legend for its subject. Daphne, a beautiful nymph of the forest and the stream, became the object of a violent passion on the part of Apollo. She scorned him. He pursued her, and she called upon her mother, the Earth, for succor. The appeal was answered. According to one version of the fable she was turned into a laurel tree just as Apollo was about to grasp her, and the laurel was thenceforward a tree sacred to all poets and heroes, and was used as a crown of honor. The name of the transformed nymph was given to the grove in which her transformation occurred, and in which was erected a sanctuary and temple to Apollo and Diana.

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IX.

In the year 1856 a young student at the École des Beaux Arts in Paris, where he had studied under Drolling and Picot, entered into the school competition for the Prix de Rome and won it. His name was Felix Auguste Clement, and he was born in 1826 at Donzère, in the Department of Drôme. The course of his artistic life began at the Art School of the city of Lyons in 1843, and in 1848 he came to Paris. The four years he spent in Italy as a pensioner of the State proved fruitful in good work. At that time he made a special study of Roman antiquities and history, upon which he based his picture of "The Death of Cæsar" and others After his return to Paris, where he found a profitable market as a portrait painter and for his Italian genre pictures, he became interested in the history of ancient Egypt, and eventually visited that country, where he made a protracted stay and gathered much valuable material. His travels in Egypt were probably more extensive than those of any other modern artist. No ancient ruin was too remote for him to visit, and the mass of studies he made bore fruit on his coming back to France in a powerful picture of "The Destruction of Babylon." He varied his historical compositions by many pictures of Oriental every-day life, and other more

FROM A PAINTING BY A. F. CLÉMENT.

MORNING.

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FROM A PAINTING BY MLLE. DIANA COOMANS.

A POMPEIIAN FRUIT VENDER.

familiar subjects, to which his "Morning," a young mother teasing her babe with a spray of ripe cherries, belongs. He took his first medal in 1861, and some ten years ago settled in Brussels, where he had been made a professor at the Academy.

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Pompeii was essentially an aristocratic city. It bore pretty much the same relation to Rome that Newport does to New York. That is to say, it was the home of the wealthier class, and even its poor, who served them, were relatively

FROM A PAINTING BY LOUIS CHALON.

CIRCE AND THE COMPANIONS OF ULYSSES.

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FROM A PAINTING BY JEAN BENNER.

IN THE BLUE GROTTO.

well-to-do compared with the rabble of the Imperial City. The fruit-girl in Miss Coomans' picture is an instance of this. When Ulysses, after the fall of Troy, as the "Odyssey" relates it, went voyaging in search of adventures, he landed at the island of Æaea, to the westward of Sicily, which was ruled over by the fair-haired and beautiful sorceress Circe, the daughter of the Sun. Around her wonderful palace, where she sat enthroned on a golden throne, in a pond of lotus

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and lilies, roved herds of beasts, wolves, lions, tigers, oxen, and the like, which had once been human beings and whom she had transformed by her spells. The companions of Ulysses, feasting and drinking her drugged wine while guests at her palace, were converted by her incantations into swine, but the hero himself, forewarned by Mercury and provided by him with a supply of mystic herb called moly, was proof against her sorcery. His invulnerability, courage, and manly beauty captivated the lovely witch, and for a year he remained her guest, when, having induced her, out of her love for him, to disenchant his companions, he resumed his voyage. Louis Chalon, the painter, is a native of Paris, and a pupil of Jules Lefebvre and G. Boulanger. The Blue Grotto, on the island of Capri, at the entrance to the Bay of Naples, is one of the natural wonders of the world. It is a cavern which can be entered only from the sea, whose interior is of magnif-

FROM A PAINTING BY W. THORNE.

A SONG WITHOUT WORDS.

icent proportions and a wonderful blue color, produced probably by the refraction by the water of the sunlight outside. Thousands of visitors cross the bay from Naples annually to visit the grotto, and the island itself is a favorite resort of artists, quite a colony of whom have formed a permanent settlement there, many of them marrying girls of the country. Jean Benner visited Capri while studying in Italy, and his picture represents a country girl bathing in the Blue Grotto, which

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OM A PAINTING BY E. J. PAUPION.

THISBÉ.

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FROM A PAINTING BY W. A. BOUGUEREAU.

EVENING.

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FROM A PAINTING BY R. SICHEL.

MEDEA.

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FROM A PAINTING BY K. NICHEL.

ASPASIA.

is a favorite resort for this purpose during the midsummer heats. The subject of "A Song Without Words" explains itself. A young girl in an idle mood plays upon a zither the dreamy music whose spell has enchanted half the world. The artist, W. Thorne, is English, a native of London and pupil of the South Kensington Museum School of Art.

Ovid tells the tragical history of Pyramus and Thisbé in the fourth book of

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FROM A PAINTING BY LÉON PERRAULT.

THE NYMPH'S REVENGE.

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wall which divided their adjoining gardens. Having made a rendezvous at the tomb of Ninus, in the necropolis outside the city, Thisbé arrived first on the spot, where she encountered a lioness which had just killed an ox, and in her flight while flying from the dreaded beast dropped her garment, which the lioness tore to pieces. When Pyramus reached the tomb he discovered the robe, torn and covered with the blood of the ox, and supposing his mistress to have been killed and devoured, he, in despair, killed himself. Thisbé, having regained her courage, returned only to find her lover dead, whereupon she too committed suicide. Edouard Paupion, the painter of "Thisbé," was born at Dijon and is a pupil of J. L. Gérôme. His

FROM A PAINTING BY F. T. GROSSE.

THE JUDGMENT OF MIDAS.

genre pictures and portraits are highly esteemed and his historical and romantic subjects always well composed and executed.

The "Evening" of W. A. Bouguereau is a companion picture to his "Morning," which has already been given in this work, and like it is one of the artist's most graceful and tenderly sentimental works. The original, like its companion, is in an American collection. Édouard Bernard Debat-Ponsan is a favorite French artist, born at Toulouse, and graduated out of the studio of Alexandre Cabanel. Portraits and idyllic subjects like "Spring Flowers," a wood nymph who has been gathering wild flowers, are his specialties. He was first medalled in 1874 and has been a member of the Legion of Honor since 1881. In "Aspasia" Nathaniel Sichel presents a characteristic impersonation of the famous Athenian woman, the wife of Pericles, and the most learned woman of antiquity, from whom Socrates himself did not disdain to take advice. Léon Perrault's picture shows a nymph

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who has detected Cupid in the act of making her a target for one of his darts, and having captured and disarmed him, is taking her revenge by teasing the malicious little enemy to the peace of mind of her sex.

In ancient mythology, when they had tutelary deities for nearly everything in nature, the riverside was not forgotten. There were two great classes of nymphs, one of the woods and the other of the streams. The riverside nymphs were of an

FROM A PAINTING BY G. VAN DEN BOS.

IMPROVISATION.

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FROM A PAINTING BY H. KAULBACH.

THE FAIRY OF THE MOON.

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amphibious nature, partaking of the characteristics of both. It is such a fabled beauty whom the artist depicts, slumbering beside the stream whose shore is under her special guardianship. Georges Lefebvre is the son of an artist and was born at Cézy in the Department of Yonne. He received his preliminary education from his father, and was, when sufficiently advanced, sent to Paris to study under Gérôme. The "Improvisation" is another example of G. Van den Bos, and represents a young lady upon the terrace of a chateau, improvising an air upon the violin while another lady accompanies her on the harp. The Isis of the ancient Egyptians was their chief female deity. She was the sister and wife of Osiris, marriages between brother and sister being at that time permitted. Her worship was universal throughout Egypt, particularly at Philæ and at Bubastis on the Nile, and the annual inundations of that stream were supposed to be caused by her tears. At her death the Egyptians believed that she was translated to the heavens and reincarnated in the star Sothis, which we know as Sirius or the Dog Star. Isis was served in her temples by priestesses of her own sex, one of whom the painter

FROM A PAINTING BY JOSEPH COOMANS.

THE SMILE.

represents, enthroned at the foot of an altar, on the brink of the fountain or pond of the temple. Her long hair is plaited in narrow plaits; on her forehead she wears a golden serpent, the symbol of eternity, and she reposes on the skin of a leopard, one of the innumerable animals sacred to the Egyptian gods. The birds at her feet are sacred ibises, which, like cats, were held to be especially holy members of the world of nature, and were cherished and protected in the temples.

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Étienne Bonneau was a native of Chanteloup in the Nièvre, and his great talent and rapid progress made him a favorite pupil with his master, Alexandre Cabanel. He died young, in 1881, but had already made a high mark and was regarded and regretted as one of the coming leaders in modern French art.

FROM A PAINTING BY EDOUARD BISSON.

LA CIGALE.

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Joseph Coomans, the father of the Misses Héva and Diana Coomans, was a Belgian artist, whose biography will be found in full in a previous division of this work. "The Smile" is one of his favorite and enormously popular Pompeiian sub-

FROM A PAINTING BY EMILE BAYARD.

AN AFFAIR OF HONOR.

jects, a lady reclining upon a divan and casting at some admirer a glance of invitation and encouragement. It is one of the most characteristic of this class of works which the painter produced during his long and incessantly active career. Édouard Bisson, in "La Cigale," gives another interpretation to an old fable of which we have already given versions by several different artists. In this case, they depicted the joyful and merry period of the poor grasshopper's life. Bisson deals with its tragic side. The Spring ablaze with flowers, the Summer basking in the bland beams of the sun, the Autumn fragrant with its rich harvests have passed; the cruel Winter, against which the Cigale made no provision, had arrived, and her gay songs are hushed as she shivers, shelterless, in the snow. The artist is a Parisian, a pupil of the École des Beaux Arts, and a popular painter of sentimental and decorative subjects. The "Wood Nymph Reposing" is one of the fine studies of the nude of Emmanuel Benner. This picture was exhibited at the Salon of 1881 and is esteemed the artist's masterpiece. It was by it that he secured his first medal.

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X.

Several years ago death removed from the Paris art world one of its most curious characters in Charles François Edouard de Beaumont. He was born at Lannion, in 1821, and was the son of a sculptor. His father taught him to draw, and sent him then to the painter A. F. Boisselier to continue his studies. Antoine Félix Boisselier was a painter of history and historical landscapes, an artist of sound technique and a good master. Influenced by him de Beaumont at first took to landscape painting, in which field he made his début at the Salon of 1838. Some three years later he turned his attention to mythological and allegorical subjects, in which his success was soon assured. He delineated the female figure with the most seductive grace, and was a pure and charming colorist. Painting in water-colors and in oils with equal facility, his works found a ready market, and he also prospered by contributing illustrations to various publications. But the man was of a sensitive nature, and disappointment of his ambition soured him. Year after year he exhibited at the Salon without receiving official recognition, and he was nearly fifty years of age before he received his first medal. This encouragement

FROM A PAINTING BY C. E. DE BEAUMONT.

A NEST OF SIRENS.

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FROM A PAINTING BY N. SICHEL.

ALCESTE.

came too late. He had become a recluse and a misanthrope. But for the persuasions of Alexandre Dumas, who was his closest and almost his only friend, he would not have exhibited at all. He lived alone, among his ancient arms and costumes, of which he was a passionate collector, working steadily to distract his thoughts in his solitude, and disdaining the handsome returns the labors of his

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FROM A PAINTING BY AUGUST MANDLICH.

THE SILHOUETTE.

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FROM A PAINTING BY LOUIS PRIOU.

"CHERRY-RIPE."

gifted pencil brought in, sinking into ever deeper gloom until, without being positively insane, as the great landscape painter Theodore Rousseau became from the same cause, he grew into a monomaniac on the subject of the injustice with which he was treated and which he regarded as the result of an organized conspiracy. In 1877 he sent to the Salon "A Nest of Sirens," which created a furor. The beauty of the figures, the grace of the composition, and the charm of the color rendered it one of the pictures of the year. The subject is the endeavor of the sisters of the sea to lure the bark of Ulysses to wreck upon the reefs. The decoration of the Legion of Honor was the result of this superb work, but even this did not tempt the painter from his course. He persisted in his bitter moodiness until his death. Among his later productions were several series of beautiful water-color drawings, to illustrate luxurious editions of "Bluebeard" and other fairy-tales.

Alceste, the heroine of Nathaniel Sichel's picture, was the daughter of Pelias and the wife of Admetus, according to mythology. She was devoted to her husband, who was one of the Argonants, and a King in Thessaly, and when he was threatened with death she surrendered her own life to save his, her name thus becoming among the Greeks a synonym for wifely virtue and self-sacrifice. To restore this model matron to the world Hercules descended into hell. The story of Alceste provided the foundation for one of the principal tragedies of Euripides, more than four centuries before the Christian Era.

Léon Auguste Hodebert was born at Saint-Michel-sur-Loire, in the Depart-

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ment of Indre-et-Loire, and was a pupil in Paris of Galembert. He is an esteemed painter of portraits and a master of the figure. His picture, representing a model preparing to pose for an artist by whom she has been engaged, was his contribution to the Salon of 1893. In his "Leda" Emmanuel Benner shows the beautiful

FROM A PAINTING BY JOSEPH COOMANS.

CANDOR.

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FROM A PAINTING BY DIANA COOMANS.

THE ELEGY.

wife of Tyndarus and mother of Castor and Pollux seated on the river bank arranging her hair after her bath, while the enamored Jupiter, full of the eagerness of passion, approaches her on the water in the guise, which he has assumed, of a swan. "The Fisher" by William Kray is one of his pictures founded on the legend of the Rhine. This tale recites how a fisherman once inspired a water sprite with such a love for him that she could not overcome it. In order to secure possession of him, she came, while he was fishing, up on the bank of the river and held him in

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FROM A PAINTING BY K. FRÖHCHL.

MADONNA AND CHILD.

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FROM A PAINTING BY G. C. SAINTPIERRE.

AT THE FOUNTAIN.

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FROM A PAINTING BY G. GRAEF.

THE SOUL OF THE WATER DRAGON.

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FROM A PICTURE BY MLLE. HÉVA COOMANS.

YOUTH'S SUNNY HOURS.

such thraldom by her charms that he did not notice the rising of the tide until it was too late, when the waters engulfed him and his temptress carried him away to her cavern deep under the waves.

The ancient Egyptians held their dead in the most devout reverence. Those even of the poorest were embalmed with many ceremonies, and in every wealthy house was a private temple in which the statues of the departed were worshipped. Elegiac music and songs were the accompaniment of these ceremonials. The picture by Miss Coomans represents some Egyptian princess who has lost one whom she has reverenced or loved, and to whom, as she sits in the throne chair of her house, her slaves sing the elegy to the dead. In 1862 the literary world of France was treated to a sensation. It consisted in a romance entitled "Salammbô," written by Gustave Flaubert, which in the most daring and realistic manner revived the life of ancient Carthage, at the period of the Punic War, and provided a model upon which numberous realistic novelists have built themselves up. "Salammbô" took its title from the heroine of the story, a weird creation who has furnished a type which many painters have essayed to realize. One of the most successful of these attempts is that of Jules Jean Baptiste Toulot, a pupil of Gérôme and a painter of the figure of much power. He represents Flaubert's heroine as she is about to enter her bath, receiving the caresses of her pet serpent. "At the Fountain," by Gaston C. Saintpierre, is a study of an Algerian girl, one of his souvenirs of African travel.

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Gustav Graef is a distinguished German artist, born in 1821 at Königsberg, Prussia. He was a pupil of Professor Hildebrandt and Schadow at Düsseldorf, and made his first success with subjects derived from the "Nibelung" and other German legends. He left Düsseldorf to study in Antwerp, Paris, Munich, and Italy successively, and while he became a strong and popular portrait painter he adhered for his subject-pictures mainly to the national legendary lore and fairy-tales. He has painted also a number of decorative compositions of a historical character, and developed Biblical and mythological motives. "The Soul of the Water Dragon" is an old folk-tale in Germany. A malignant witch, to be revenged on a queen who has treated her with disdain, transforms her daughter into a water dragon. The young prince who is betrothed to the princess swears to restore her. His good fairy consents to assist him, under condition that he suffer her to metamorphose him into a raven. He consents. Advised by the fairy how to proceed, he seeks the stream where his enchanted sweetheart has her lair, and finds her sleeping among the reeds. As directed by the fairy he pecks out one of the dragon's eyes and then seizes its dorsal fin with his iron beak, when the hideous, scaly

FROM A PAINTING BY BERTHA VERRÉE.

A DREAM OF ROSES.

skin comes off and the princess stands forth in all her beauty. At the same moment, by a spell of the fairy, the wicked witch enters into the skin of the monster and becomes a terrible land dragon. Next the prince is restored to his human form, arms himself, goes forth and slays the dragon, and being duly united with the princess all live happy ever after in the good old style.

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On the terrace of an Italian villa of the later Roman period, which overlooks the sea, three young girls idle away the summer hours. One stretches out on the marble bench, smelling a flower as she listens to the sweet notes a companion evokes from a double flute, while the third lounges at her side, with one hand resting on her lute. Miss Coomans has made a charming picture indeed, out of very

FROM A PAINTING BY W. KRAY.

WINTER.

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FROM A PAINTING BY JULES AVIAT.

A REVELATION.

simple material, in "Youth's Sunny Hours." In "A Dream of Roses," a young girl, reclining on a couch after her bath, covered with a furred robe, indulges in one of those visions which an interesting novel has the power of inspiring, and which we know as day-dreams. The artist is the wife of a well-known French painter who has won distinction at the Salon. "A Naiad" is one of the most characteristic and expressive of the ideal pictures of Charles Landelle. It was first exhibited at the Salon of 1882. The Naiades were, in Grecian mythology, the nymphs of the fresh-water lakes, streams, and springs, and part of their duty was

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to attend to the nourishment of the plants and flowers which bordered the waters to whose service they were bound. Jules Aviat was born at Brienne-le-Château, in the Department of Aube, and is a pupil of E. Hebert, Léon Bonnat, and Lafrance. His female portraits are especially esteemed, although he is also strong in male portraiture. His imaginative pictures are always graceful, refined, decorative

FROM A PAINTING BY JOSEPH COOMANS.

SATISFACTION.

in treatment, and charmingly delicate in color. "A Revelation" is a typical work. In it a young Greek girl, contemplating herself in a hand-mirror, arrives for the first time at the conclusion that she is as beautiful as she has wished herself to be. A girlish coquette, revelling in the reminiscence of some new conquest, is the subject of the picture by Joseph Coomans. The heroine is a type of the blonde beauty of the women of Greek origin or antecedents who bore away the palm for loveliness in Pompeii in its prime, when beauty was worshipped there second only to the gods.

Although he resides permanently in Paris, America claims Julius L. Stewart as one of her own artists, on the score of birth. He was born in Philadelphia. His father was a banker, who settled in Paris in order to conduct the European business of his banking house, and his son was educated in Paris. The banker Stewart was a great art-lover, and one of the very first patrons in France of Fortuny, Raimond de Madrazo, and Zamacois, for he was especially fond of the brilliant and audacious modern Spanish school. As young Stewart positively declined to be

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made a banker, and asserted his intention to become a painter, he was given his course. He had probably been inspired to his resolution by the artistic surroundings of his father's house. At any rate, he studied under Zamacois, Madrazo, and Gérôme, but his innate talent broke a path for itself, and his later works suggest

FROM A PAINTING BY J. L. STEWART.

SPRING.

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FROM A PAINTING BY J. ALBERT BEGAS.

A SUMMER TOILET.

none of his masters. He created a style of his own which has been received in Paris, London, and America as thoroughly original. He first exhibited at the Salon in 1878, and since then has received many awards of merit. His "Spring" is one of his higher compositions, and was painted for a decorative purpose J. Albert Begas is a German artist and comes of a family of painters all the members of which have achieved distinction.

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XI.

The odalisque in Louis Courtat's picture is dreaming away a drowsy day, lulled by the monotonous melody of the Turkish mandolin with whose strings her slave girl toys with listless fingers. The artist was born in Paris in 1847. He was a pupil of Cabanel, and with his first exhibit at the Salon, in 1873, won his first medal. In each of the two succeeding years he took other medals which placed him in the position known at the French exhibitions as being *hors concours*, or out of competition for any medals except that known as the medal of honor. In 1878 another honor fell to Courtat in the purchase by the State of his picture "Spring" which is now in the collection of the Luxembourg. "The Odalisque" was his Salon picture for 1882. "Undine" was the Salon picture of Jules Lefebvre for 1882. Since the Baron de la Motte Fouqué wrote his exquisite tale, "Undine," the type was assumed a personal rather than a general character, and the "Undine" of the painters is no longer any spirit of the waves but the one spirit of the famous romance. C. A. Lenoir, the painter of "The Novel," is a Parisian, young and of rising reputation since he began to exhibit three or four years ago. Léon Perrault represents Venus enthroned in her chariot, in which she traverses her natal

FROM A PAINTING BY CARL MARR.

THE WANDERING JEW.

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FROM A PAINTING BY HELENE RICHTER.

PETRUCCIO.

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FROM A PAINTING BY C. A. LENOIR.

waves. N. Sichel's "Bayadere" is an Oriental dancing-girl who carries the bottle of water the balancing of which on her head is one of the features of her sensuous and alluring performance. Fritz Zuber-Buhler in "The Dew" represents her as a lovely spirit almost spectral in her pale beauty, who flies over the landscape which is shimmering in the moonbeams, shaking out from the tresses of her golden hair the pearls of moisture which fall upon and refresh the earth. It is a charming conceit, and rendered with a sentiment and feeling which rank it among the very best works the artist has produced.

The sensation of the Paris Salon for 1878 was, paradoxical as it may seem, a painting which was not there. It was a canvas by Henri Gervex, and was founded on the last lines of Alfred de Musset's famous poem, "Rolla." It was a masterpiece, one of the few real great works of modern art. Artists and critics alike loaded it with applause, and hailed the painter with acclamations as he took his afternoon promenade. But the Administration of the Fine Arts, the Government bureau which controls the official business of the Salon, happened to be in a particularly censorious mood that spring, and excluded the picture. The artist then exhibited it in the gallery of a dealer in the Rue de la Chaussée-d'Antin, where all Paris flocked to see it. It was probably the most successful private exhibition ever made in Paris, and it laid a secure foundation for the artist's fortune.

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FROM A PAINTING BY LÉON PERRAULT.

VENUS IN HER CAR.

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FROM A PAINTING BY N. SICHEL.

A BAYADERE.

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FROM A PAINTING BY ZUBER-BUHLER.

THE DEW.

Henri Gervex was born in Paris in 1852. He commenced to study art under the venerable master Pierre Nicolas Brisset, then studied under Fromentin, and finally concluded his course under Cabanel. In 1873 he exhibited for the first time "A Bather Sleeping," a remarkable study of the nude. The next year he took a medal of the second class, with the "Satyr Sporting with a Bacchante," a picture which was purchased by the State for the Luxembourg. In 1876 he was medalled again, for a powerful realistic picture, representing the surgeons holding an autopsy

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FROM A PAINTING BY CH. CHAPLIN.

MODESTY.

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FROM A PAINTING BY PAUL TILLIER.

THE YOUNG CONNOISSEUR.

on the body of a patient in the Hôtel Dieu hospital. In 1877 the State purchased another of his pictures, a communion scene in a village church which is now in the Government collection. All this while his fame had been rising steadily, but the struggle was still severe when the sensation caused by "Rolla" brought it to a climax, and added a new master to the roll of honor of French art. Commissions for portraits rolled in, his pictures were sold from the easel, he received so many orders for the decoration of private houses that he was compelled to refuse a portion

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of them, and two years after the State had rejected his "Rolla" it anointed the wound with balm by appointing him to paint the great decorative panels for the Mayor's Office of the Nineteenth Arrondissement. This engagement secured him also ad-

FROM A PAINTING BY W. KRAY.

LORELEI AND IGORNE.

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FROM A PAINTING BY DIANA COOMANS.

ATTENTION.

mission into the Legion of Honor. When "The Masked Model" appeared at the Salon, it created a sensation second only to that of the picture which did not appear. It became popularly rumored that the original was a great lady, who had

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FROM A PAINTING BY A. WAGNER.

THE RETURN FROM THE FIELDS.

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consented to pose for the artist under condition that her face should be covered so as to prevent her from being identified, and this added piquant interest to the magnificent art displayed in the picture. As a matter of fact, however, it was only the figure of a professional model. While posing for Gervex she had, in a spirit of fun, put on a ball mask which was hanging to the wall, and the effect was so original that the artist used it for his finished picture. "The Young Connoisseur," by Paul Prosper Tillier, is a fair-haired girl who examines an etching or engraving. The artist is a native of Baupère in the Vendée and a pupil of Léon Cogniet. William Kray illustrates another page of the Rhine legends

FROM A PAINTING BY C. SCHWENINGER, JR.

A QUIET NOOK.

by his "Lorelei and Igorne." In "Attention" Miss Coomans shows a Greek girl, who has been preparing an offer of incense and flowers to her household deity, on the terrace, and who interrupts it to watch curiously something which is occurring or some one who is passing in the street below. "Fragility" is one of a series of decorative panels painted by J. F. Ballavoine for the boudoir of a Paris mansion. The subject is a fair social enchantress who, after a great ball, has disrobed and casts herself wearily on her couch, and in doing so has broken the pearl ornaments she wears in her hair. A natural idea might suggest itself to a possibly cynical observer that the jewel was not the only fragile object in the picture. C. Schweninger, Jr., is the son of the eminent German landscape painter, Carl Schweninger. The elder Schweninger was born at Vienna in 1818, and was one of the most esteemed painters in his line of his time. His son was his pupil, but also

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FROM A PAINTING BY EDOUARD BISSON.

SPRING'S FIRST FLOWERS.

studied the figure at the Vienna and Munich Academies, and combines them, as in "A Quiet Nook," in fine idyllic feeling. "Spring's First Flowers" is another of the decorative fancies of Edouard Bisson. The flowers are Cupidons, who have been warmed to life by the gentle atmosphere of the season. The dream of Joseph

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Coomans' Pompeiian maiden is evidently one of those which come by day to young ladies not insensible to the sentiment of love.

Edouard Dantan, who was born in Paris in 1848, seemed to come into art as into a heritage. His grandfather, who had been a soldier under the First Empire, was distinguished as a sculptor in wood. His father, the eldest son of the veteran, born at St. Cloud, where he died in 1878, in 1798 became a sculptor in marble and left many remarkable decorative works and statues. His uncle, the younger son, also became a sculptor, and was famous especially for his caricature portraits in clay and bronze, and for his burlesque and satirical portraits in crayon of current celebrities and notorieties. Edouard Dantan entered the École des Beaux Arts as a student, and under the mastership of Pils and Lehmann made such rapid progress that in 1867 the Government commissioned him for some important decorative compositions. Two years later he showed his first picture at the Salon, a picture which had somewhat curious adventures. In 1870 the artist had gone to Paris to volunteer in the army against the Prussians. He left his studio at St. Cloud locked up. When he returned to the town he found that the studio had been burned down during the Prussian occupation and supposed the picture had been destroyed. Some years after, however, it was by accident found at Versailles, rolled up around a broomstick. It had been cut from the stretcher when the invaders sacked the studio, and carried off by some soldier who probably intended to keep it, but who afterward, when the Germans evacuated Versailles, forgot it and left it behind.

FROM A PAINTING BY JOSEPH COOMANS.

DREAMING.

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FROM A PAINTING BY MLLE. DIANA COOMANS.

A POMPEIIAN FETE.

In 1874 Dantan received his first Salon medal, for a picture of a monk making a wood-carving, which the State purchased for the Nantes Museum. In 1875 he won a gold medal at the Rouen Exposition with a picture which was purchased by the city for its municipal museum. In 1880 he took another Salon medal for a picture of his father sculpturing a bas-relief, which the State bought for the Luxembourg. This seemed to give a new direction to his talent, and he painted a number of pictures representing these artistic interiors, all of which enjoyed great

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success. "Modelling from Life" represents the workshop of a maker of plaster casts. In the background are seen casts from the antique; one of a figure by Michel Angelo, and one of a head by Donatello; the mortar with its swinging pestle for pulverizing plaster, sacks of plaster, and the tubs, bowls, sieves, and the like used in the trade. The mould maker has been taking a cast from life. The nude model is perched on the stand, and the master is removing the first half of the mould from her leg, while his assistant holds the second section in place. These casts from life of arms and legs are very generally used in the preliminary drawing classes of the art schools. Dantan, as this picture shows, was a realist, but in the purest spirit. He enjoys high and profitable repute as a portrait painter also.

A part of F. A. Clément's labor during his long sojourn in Egypt was in painting pictures for the uncle of the Khedive. He was only partially paid for these, and after his return to France instituted a long and costly suit against the

FROM A PAINTING BY MME. JACQUELINE COMERRE-PATON

INGENUOUSNESS.

old Egyptian voluptuary for the balance. Unfortunate'y for him the Khedive was deposed and pensioned off in exile, so the poor artist had only his trouble for his pains, for the ruin of Halim Pacha, the uncle, followed his nephew's deposition. One of the last pictures Halim Pacha ordered from him was a portrait of a new Circassian slave whom he had bought, but the artist refused to deliver it and took it to France with him, where he finished and sent it to the Salon of 1880. It proved extremely successful, and won the artist much merited credit. "A Circassian Woman in the Harem" is now in one of the French provincial museums.

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XII.

In the Salon of 1884 appeared a painting by a well-known and popular artist entitled "An Affair of Honor." It represented a duel with rapiers between two women. The scene was laid in a well-known spot in the Bois de Boulogne where there have been countless encounters of this character. The combatants, their seconds and friends were all women of the class which inhabits that half-world for which Alexandre Dumas the younger invented the name. Each personage was a striking portrait of some prosperous courtesan, and the women, stripped naked to the waist, were both living adventurers of notorious recklessness. The popularity of the picture was enormous. It travelled all over the world, and was so great that the artist followed it with a companion and sequel—"The Reconciliation." Here one of the cocottes has fallen wounded, and her late antagonist forgets her anger and kneels sympathizingly beside her, while one of the seconds calls up the coach, which at a distance has awaited the outcome

ION A PAINTING BY EMILE BAYARD.

THE RECONCILIATION.

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FROM A PAINTING BY W. A. BOUGUEREAU.

THE BROKEN PITCHER.

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FROM A PAINTING BY A. GAMBA DE PREYDOUR.

THE BLOOM OF YOUTH.

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FROM A PAINTING BY HANS MAKART.

DIANA'S HUNTING PARTY.

of the fight. The painter of this picture, Émile Bayard, was born at Ferté-sous-Jouarre, in the Department of Seine-et-Marne, in 1837. In 1853 he entered the studio of Cogniet. He was poor, and supported himself by designing illustrations for books and newspapers. His first exhibits at the Salon were of drawings. He served as a volunteer during the Franco-Prussian war, and in 1870 exhibited a superb drawing representing the battle of Sedan. This drawing made his reputation. It was purchased by the State, and won for him the decoration of the Legion of Honor.

Philippe Parrot is an esteemed painter in France, where he is principally employed by decorative and idyllic subjects. He was born at the village of Excideuil, in the Dordogne, and his early life was a long struggle with poverty. He contrived to support himself while studying at the École des Beaux Arts by painting on tea-caddies and cheap fancy boxes for the holiday season, until in 1868 he won a medal at the Salon, when his prospects improved. He was again medalled in 1870 and 1872, and in 1878 won another badge of distinction at the Exposition Universelle. His "Spring" is an excellent example of his sound and conscientious art. Georg Papperitz is one of the modern German artists who have been largely influenced by the French school. He studied originally at Munich, where he indeed still has his studio and home, but worked also in Paris, and is a regular exhibitor at the French exhibitions. His style is broad, his color rich and harmonious, and he is especially happy in such subjects as "An Idyll," two wood-nymphs, one of whom pipes a melody of evening tribute to a bust of the god Pan, while the landscape darkens in the fading day and a new moon makes a pale crescent in the sky.

Jean Jacques Henner has been called the Titian of modern art, and in the sense of a grand devotion to color and a wonderful power in the painting of the nude figure he has a certain sympathy with the Italian master. But he is also a portrait painter and a painter of religious subjects of supreme force. He is the son of a

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poor workingman, a carpenter, of Bernviller in Alsace, and tells with pride and reverence how his father worked far into the night and stinted himself even in the necessaries of life to make an artist of him. The old man was amply repaid when

FROM A PAINTING BY ADOLPHE WEISZ.

"IT IS I!"

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FROM A PAINTING BY EMILE MUNIER.

THE CASCADE.

his son became famous and rich. Henner studied drawing first under Charles Goutzwiller, at the seminary at Altkirch, and from there passed into the studio of the painter Gabriel Guerin in Strasburg. From Strasburg he went to Paris, where he had Drölling and Picot for masters, and in 1858 the old father had no longer the necessity to assist him. In that year he won the Prix de Rome, and for four years was supported by the French Government while he continued his studies. "Sleep" was his Salon picture for 1880 and was the success of the year. He commenced to win his medals in 1863, and has now taken a full series; he has been an Officer of the Legion of Honor since 1878, in which year he took a first-class medal at the Universal Exposition.

Adolphe Weisz, the painter of "It is I!" is a Hungarian by birth, from Buda, but studied art in Paris under Jalabert. He carried away a medal at the Salon of 1875 and has since repeated his successes. The scene of his picture is a private box of the Paris Opera House on the night of a masked ball. His heroine has been flirt-

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FROM A PAINTING BY JACQUES WAGREZ.

JULIET.

ing away the evening with a gallant of her acquaintance who has not recognized her under her mask. The hour for unmasking has arrived, and she shows her face to him in coquettish mockery at the manner in which she has tricked him.

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"The Cascade" gives another specimen from the brush of Emile Munier, who represents the sprite of the falling waters bathed in the spray of the stream of which she is the deity. Among the studies which Jacques Wagrez has made of the

FROM A PAINTING BY JOSEPH COOMANS.

PENSIVE.

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FROM A PAINTING BY A. H. BRAMTOT.

BASHFUL LOVE.

picturesque life of the Middle Ages and the Renaissance, none has been more fruitful than that which he has devoted to the story of Romeo and Juliet. He is an ardent reader of Shakespeare and spent a long time in Italy gathering material for illustration of the play which, of all others, fascinated him most. His "Juliet" is only one of a number of the finished results.

Writers who deal with the subject of lace invariably allude to its cobweb

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structure, but it may be questioned whether the majority of them are aware of the actual relation between the weaver of the web and the weaver of the lace, as it was established in mythological times. According to the classic legend, Arachne was a beautiful young maiden of Lydia, who particularly excelled in the art of lace-making. The creations of her skill were so lovely that they ensnared the hearts of all her sex, for even in the Golden Age, when beauty unadorned was supposed to be adorned the most, the congenital love of woman for objects of personal adornment made itself felt. By an accident the goddess Minerva happened to destroy one of her laces which Arachne esteemed to be her masterpiece, and the poor artist, rendered frantic by despair, committed suicide by hanging herself. Minerva, in atonement for the wrong she had done her, converted her into a spider, and to

FROM A PAINTING BY GEORGES ROCHEGROSSE.

THE KNIGHT AMID THE FLOWERS.

this day Arachne weaves her mystic web as she did in the past, and as far as their love of lace goes, all women worship her now as they did of old. In Le Quesne's picture, the nymphs of his artistic Arcadia are enjoying their entanglement in the silken toils of their transformed sister, and those who are not already entangled hurry eagerly forward to seek the same filmy bondage.

Alfred Henri Bramtot was born in Paris, and is a pupil of W. A. Bouguereau. That he was a diligent and progressive pupil is evidenced by the fact that he took the Prix de Rome for painting in 1879, and that he has since become one of the notable painters of the figure of whom France has just cause to boast. History and religious motives occupy his chief attention, but he has painted many beautiful genre pictures of scenes of country life around his summer villa. "Bashful Love" won him his first Salon medal, in 1879, the same year that he gained the Roman

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prize. The scene is laid at one of those public wells common in France. The servant from a neighboring country-house has come to get water from the spring, and her sweetheart, who has been working in the garden, takes advantage of the opportunity to press his suit, while she listens modestly to his arguments. Terentia was the wanton and dissolute first wife of the great Roman orator Cicero, whom he afterward repudiated for her misconduct and who became a notorious public courtesan. The artist, Louis Hierlé, was born at l'Estréchure in the Department of Gard, and was a pupil of Cabanel. "A Messenger of Love" is one of the most lovely of Nathaniel Sichel's productions. "Sea-Gulls and Billows" is by Henri Eugène Delacroix, a native of Solesmes in the Nord and a pupil of Cabanel.

FROM A PAINTING BY N. SICHEL.

A MESSENGER OF LOVE

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FROM A PAINTING BY F. MORO.

THE YOUNG MODEL.

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FROM A PAINTING BY GABRIEL MAX.

LACRIMA.

Gabriel Max is one of the most eminent artists modern Germany has produced. He was born in 1840 in Prague, Bohemia, and was the son of a sculptor of great ability, Joseph Max. Until his father died, when he was fifteen years of age, the boy worked for him in his studio and so gained his rudimentary lessons in art in a practical way. After a three years' course at the Academy of Prague, he entered that of Vienna, where he also remained three years. He was passionately fond of music, and this led him to make a series of designs suggested by the works of

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Beethoven, Mendelssohn, and others, which brought him great praise and substantial patronage, and procured him the means to go to Munich, where he became a pupil of Piloty, in 1863. He remained with Piloty until 1867, when he established a studio for himself in Munich, where he now resides and works.

One of the well-known pictures of William Kray, suggested by his long resi-

FROM A PAINTING BY W. KRAY

THE VENETIAN SWIMMING SCHOOL.

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dence in Venice, is "The Venetian Swimming School." "The Return of Spring is painted by Edouard Bisson. Another picture of the decorative feeling of line, composition, and color is J. F. Ballavoine's "Indiscreet Butterflies."

FROM A PAINTING BY EDOUARD BISSON.

THE RETURN OF SPRING.

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FROM A PAINTING BY W. A. BOUGUEREAU.

THE EARRINGS.

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XIII.

One of the significant events in modern art has been the revival in Spain. A conspicuous figure in this regeneratory movement has been Don José Casado del Alisal, who is a widely known painter of history and genre. Casado del Alisal was born in Valencia, and entered the Academy of Madrid as a pupil under Frederic Madrazo. Spain, like France, has a Government fund for the support in Italy of art students who gain the highest standard of efficiency possible in the Madrid Academy, and in 1860 Casado del Alisal won the Spanish Prix de Rome, which entitled him to his course of study of the Italian masters. He has been decorated with the order of Isabella the Catholic, which corresponds with the French Legion of Honor, made Painter to the Court, and then Director of the Spanish Academy at Rome. Yet during all the stress imposed upon him by his great compositions, he found time to turn to more modest themes. He made many studies of the remains of the Moorish occupation of Spain at Grenada and elsewhere in Andalusia, and his "Zaida, the Favorite," was one of the results of these investigations.

Some twenty miles from Rome, on the side of Monte Ripoli, one of the chain

FROM A PAINTING BY CASADO DEL ALISAL.

ZAIDA, THE FAVORITE.

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FROM A PAINTING BY W. PRAY.

THE SIREN OF TIVOLI.

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FROM A PAINTING BY EDOUARD BISSON.

A PRISONER.

of mountains known as the Apennines, is a wretched modern town which contains the relics of a fine rural city of the period of the Roman ascendancy. Tivoli was a famous summer resort in ancient times, and travellers now visit it to see the remains of the classical period which it contains. One of its objects of attention is

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FROM A PAINTING BY A. J. CHANTRON.

CUPID BREAKING HIS BOW.

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FROM A PAINTING BY TONY ROBERT-FLEURY.

OPHELIA.

a little river with cascades and waterfalls, quite picturesque and attractive. These are supposed, by popular legend, to be presided over by a beautiful and fatal siren, who allures men to the banks of the river above the falls in order to precipitate them to their death. This is "The Siren of Tivoli" which William Kray paints. "A Prisoner," by Edouard Bisson, is a very willing prisoner indeed. "Spring" is

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FROM A PAINTING BY N. BICHEL.

A THEBAN FRUIT VENDER.

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FROM A PAINTING BY GUSTAV CARL LUDWIG RICHTER.

QUEEN LOUISE OF PRUSSIA.

a decorative panel by Joseph Eugène Antoine Bagués. The artist is a Parisian by birth, and a pupil of E. Laporte and J. Lequien. Maxime Dastrigue was born at Castelnau-Magnoac in the Department of the Hautes-Pyrénées, and studied in Paris at the École des Beaux Arts and under J. L. Gérôme. He has been strongly influenced in his subjects by his master, as may be seen in "The Bathing Hour."

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FROM A PAINTING BY L. PERRAULT.

SAPPHO.

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FROM A PAINTING BY G. VAN DER BOS.

THE SWING.

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FROM A PAINTING BY JAN VAN BEERS.

"IS THAT SO?"

Nathaniel Sichel's "Woman of Thebes" is an Egyptian of the old royal city of the Nile, who vends pomegranates in the street. Paul Nantenil, the painter of "At Her Toilette," is a grandson of the great French designer Celestin Nanteuil, one of the famous artists of the romantic period. He was born in Paris, and studied under Hesse and L. Cogniet. Charles L. A. Weisser is a young Alsatian, a graduate of the Paris School of Art, and a painter of marked ability. "The Swing" is one of the quaint pictures of everyday life which the pencil of Georges Pierre Marie Van den Bos produces with such happy facility. Jan Van Beers is a Belgian, born

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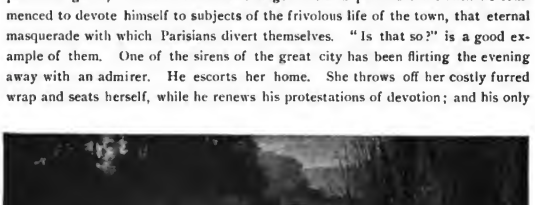
at the town of Lierre. He studied first at the Antwerp Academy and then settled in Paris, where he still has his studio. In 1879 he first appeared at the Salon, as a painter of genre, but he did not make a genuine and profitable hit until he commenced to devote himself to subjects of the frivolous life of the town, that eternal masquerade with which Parisians divert themselves. "Is that so?" is a good example of them. One of the sirens of the great city has been flirting the evening away with an admirer. He escorts her home. She throws off her costly furred wrap and seats herself, while he renews his protestations of devotion; and his only



FROM A PAINTING BY P. TILLIER.

A FLOWER OF THE SHORE.

reward is her mocking query which gives its title to the picture. "A Flower of the Shore" is a pretty decorative conceit of Paul Tillier.

Edouard Toudouze is a Parisian, born in 1848. He is a nephew of the excellent painter Auguste Leloir, and studied art under his uncle, and afterward became a pupil of Pils. In 1867 he first appeared at the Salon, with an historical picture, and entered for the Prix de Rome in 1871 and won it, with his picture "Œdipus Blind." His color is pure and tender, and he is a master draughtsman. Besides his easel pictures he has executed many decorative compositions of the first importance. Albert Maignan was born at Beaumont, Department of Sarthe, in 1845, and was educated for the law. While studying for this profession he employed his leisure in the study also of art, entering the studio of Jules Noël as an amateur. From the atelier of Noël he passed to that of Luminais, and in 1867 commenced to exhibit at the Salon. His "Birth of the Pearl" was a notable Salon exhibit. Maignan has been a member of the Legion of Honor since 1883. The idea of "Innocence" is embodied by the painter in a maiden who plays with a serpent which she has found among the flowers in the garden, unconscious of the peril which lies in its ungrateful fangs. The artist, Leon Pierre Urbain Bourgeois, was born

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FROM A PAINTING BY W. KRAY.

NYMPHS AT PLAY.

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at Nevers, and was, successively, a pupil of Cornu, Hyppolite Flandrin, and Cabanel. He took his first medal in 1877. Eisman-Semenowsky is a popular young Russian-Polish painter, whose studies were made in Munich and Paris, and who is particularly successful in such coquettish feminine types as "Lisette." The "Libellule" of the French is what we know in English as a dragon-fly. The artist

FROM A PAINTING BY J. F. BALLAVOINE.

THE INTERRUPTED SITTING.

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FROM A PAINTING BY PAUL TILLIER.

AFTER THE BATH.

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FROM A PAINTING BY EISMAN-SEMENOWSKY.

LISETTE.

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FROM A PAINTING BY GEORGES LANDELLE.

LIBELLULE.

incarnates this beautiful insect as a lovely female sprite, which skims the water of a summer stream upon its transparent wings. Georges Landelle is a son and pupil of the eminent French painter Charles Landelle.

As this compilation progresses, and its scope expands in natural course, the reader will gradually arrive at the position of being able to compare and consider for himself the varieties of men and styles represented by the pictures. It is the purpose of this work to discriminate against no schools, and to advocate none, but to arrange with the utmost possible accuracy the characteristic qualities and productions of the art of the whole civilized world. Up to a certain point it is possible for a sympathetic or experienced eye to distinguish between the origins of one and another forms and methods of art, but this is constantly becoming more difficult, for the reason that actual schools, which half a century ago were sharply defined, have gradually advanced toward merging themselves in one, and that the greatest school of all. Nothing could have been easier in the past than to select from a number of pictures one of German origin, another of French, others of Italian, Spanish, and the like. That was in the days when the Academies were supreme, and art was taught like writing, from a copying book. But the supremacy of the Academic in art is gone. Nature has taken its place; and as the study of nature becomes universal the pedagogical distinctions of the formulists pass away.

Artists study in the Academies still. It is a necessary preparation for their careers, but the student of to-day studies at the schools simply to learn the reading and writing of his art. He no longer becomes a mere imitator of the master, but he absorbs all the good his master can communicate to him, and as his innate powers develop, he turns to real life for his models, and gives to what he observes and represents his own interpretation, governed by his personal moods and tastes.

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XIV.

One of the painters of whom the South of France is proud is Alphonse Pellet. He is a native of Marseilles, and early in the seventies became a pupil in Paris of Bouguereau and of Tony Robert Fleury. "A Lesson in Love" is a careful and soundly painted study of a model who reclines upon a couch and watches the play of two pet birds in a cage. "Bertha" is one of the characteristic and expressive portrait studies which Jan Van Beers produces so skilfully. Pierre Dupuis, who was born at Orleans, was a pupil of Horace Vernet and of L. Cogniet, and is one of several brothers, all of whom are artists of merit. His fantastic conception

FROM A PAINTING BY G. COURTOIS.

THE BURIAL OF ATALA.

"Invitation" created quite a sensation upon its exhibition, being in a vein of biting satire of which Paris is especially fond. The allegory is direct and pointedly expressed. Physical lust and folly hold forth their temptations to mankind, while

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FROM A PAINTING BY JAN VAN BEERS.

BERTHA.

death, in the shape of a shrouded skeleton, grinningly directs attention to their charms. Léon François Comerre was born at Trélon, in the Nord, in 1850. He was sent to Paris, where he studied art under Alexandre Cabanel, and in 1875 he took a medal for a picture at the Salon, and captured also the Prix de Rome. Comerre spent many months in travel and study in Spain, and at one time had his

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FROM A PAINTING BY PIERRE DUPUIS.

INVITATION.

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FROM A PAINTING BY EISMAN-SEMENOWSKY.

ROSES.

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studio in the Alhambra, for which he obtained permission from the Spanish authorities. While a student in Cabanel's atelier, he met a young lady, a native of Paris, but of English parentage, Miss Jacqueline Paton, who was also studying under the master. They were married, and Mme. Jacqueline Comerre-Paton has since ac-

FROM A PAINTING BY W. KRAY.

"WELCOME, OLAF!"

quired a popularity with the art-loving public scarcely inferior to that of her husband. "The Ass' Skin" is one of her notable works.

The legend of King Olaf, the patron saint of Norway, furnishes William Kray with material for his picture. Henry Bacon is an American artist, born at Haverhill, Mass., in 1839. He commenced to paint at home with some success, and in 1864 went to Paris, where he has since resided. There he became a student at the École des Beaux Arts, under Cabanel, until in 1866 he entered as a pupil the studio of the eminent genre painter, Edouard Frere, at Écouen, where so many American and English painters studied. He had served as a volunteer during the Civil War in this country, and been so badly disabled by wounds that his health was for a long time precarious, but he did not permit it to interfere with his professional progress, and from the period when he established a studio for himself in Paris he found popularity abroad as well as among American collectors. "The Pilot" is an episode of the voyage of a French mail steamer. The vessel has arrived on the coast near Havre, and lies-to to take on board a pilot who is being rowed toward her from the pilot-boat, while a lady passenger watches the distant shore which marks the end of her sea journey. The artist is also well known as a writer on topics concerning his art, and has published many papers in our periodicals. J. F. Ballavoine, in "Youth," presents an attractive type of feminine beauty, as fresh and bright as the field-daisies which are the

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FROM A PAINTING BY HENRY DACON.

THE PILOT.

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FROM A PAINTING BY JACQUELINE COMERRE-PATON.

THE ASS' SKIN.

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FROM A PAINTING BY A. F. BALLAVOINE.

YOUTH.

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FROM A PAINTING BY W. A. BOUGUEREAU.

LOVE'S WEAPONS.

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FROM A PAINTING BY W. KRAY.

THE FRIENDS.

flowers of maidenly innocence. Cupid, in the picture of W. A. Bouguereau, sits in ambush for an approaching victim, with his bow in his hand and an arrow ready at the string. Saint John's Day was formerly the universal midsummer holiday of Catholic Europe, and even to the present times is celebrated in many parts. One of the beliefs connected with it was that youth and beauty could be preserved by a purification of the body on this day, and the presentation of a trib-

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ute of garlands and incense to the memory of the Baptist. "The Friends," by William Kray, is a group from a picture by him entitled "St. John's Bath," which has enjoyed much success. The lady in Edouard Toudouze's picture has been picking daisies in the garden of a country-house on the French coast, and now sits in revery looking out toward the sea.

At the Salon of 1879 Pierre Puvis de Chavannes was represented by two pictures, "The Prodigal Son" and "Young Girls at the Sea Shore," both of which received much commendation. The artist, who ranks to-day as one of the fore-

FROM A PAINTING BY ED. TOUDOUZE.

THE TIME OF DAISIES.

most of living painters, is a native of Lyons, where he was born in 1824. He became a pupil successively of Ary Scheffer and Thomas Couture, two of the strongest men of their time, but in no manner does his art betray its foundation by any imitation of either of his masters. His originality declared itself while he was yet a student, and he has maintained his independence through all his years of incessant and tireless productiveness. He took his first medal in 1861, and the great Salon Medal of Honor in 1882, and has been an officer of the Legion of Honor since 1877. The art collections in this country are rich in works by him, and his latest

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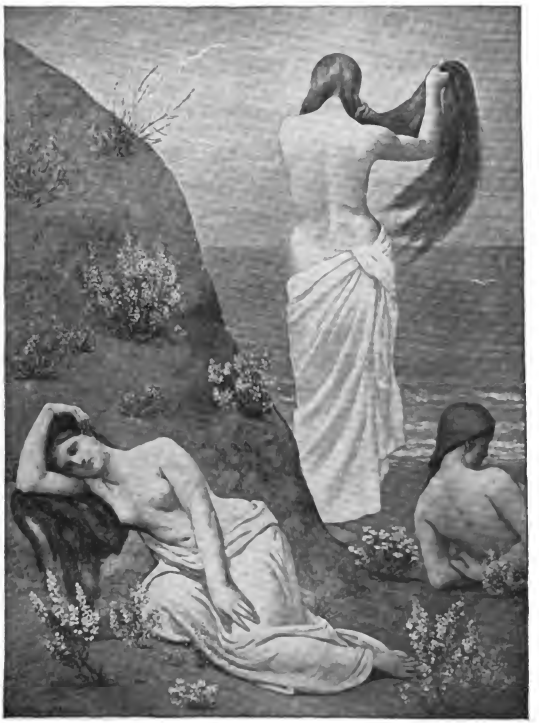
employment has been the painting of a vast decorative composition for the new building of the Boston Public Library, for which he received the sum of $50,000.

"The Birthday Morn," by Emily Hart, appeared in the Salon of 1892 under



FROM A PAINTING BY PUVIS DE CHAVANNES.

YOUNG GIRLS AT THE SEA-SHORE.

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FROM A PAINTING BY MISS EMILY HART.

THE BIRTHDAY MORN.

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the title of "A Holiday." The artist is an American who has studied art and resides in Paris, where her works have earned her a position of respect. "The Chilly Model" is a picture of a class which the artist is constantly tempted to paint. The color and texture of tapestries, and the picturesque surroundings of his studio, are a standing challenge to his powers which it is very difficult to resist, and there are few, if any, painters of the figure who have not at one time or another found subjects in the immediate environment of their easels. The dexterous use to which the artist puts these objects confers upon his studio an atmosphere of sumptousness and grandeur more suggestive of a royal palace than of the work-

FROM A PAINTING BY ALPHONSE DUMAS.

THE CHILLY MODEL.

ing-room of even a prince of the world of art. Charles Chaplin's "Girlhood" is one of the sweetest of his many pictures in this vein. The very soul of purity and innocence breathes under his sauve and tender brush. The face is a type of girlish French loveliness distinctly national, while the handling is of finest freedom and simplicity.

"Day Dreams" is another example of L. A. Hodebert, and like the one previously given is a strong study of a shapely model, under the brilliant and concentrated top-light of the studio. It scarcely justifies so sentimental a title, unless one allows a poetic character to what would be probably the meditations of a model under such circumstances; as to how much longer she shall have to pose, before she can put her fee in her pocket and go off to luncheon or dinner. But the

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original picture is one which has brought the artist much credit for its technical excellence in color, the firm and realistic painting of the figure, and the extremely effective management of the light and shade. The reproduction conveys a good

FROM A PAINTING BY CHARLES CHAPLIN.

GIRLHOOD.

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idea of the form and effect, but the color and technique, on which so much of the success of a picture depends, must be imagined. It is the impossibility of even such a highly perfected process of reproduction as is employed upon the embellishment of this work to render more than the material substance, which makes it impossible to adequately reproduce some pictures at all. Where drawing, light and shade, and color, are in combination, the two first can be accurately given, and the third at least suggested. But there is a class of paintings which, in the phraseology of art, depend entirely upon color and technique for their effect. Seen as

FROM A PAINTING BY MME. JACQUELINE COMERRE-PATON.

A SONG OF THE WOODS.

they were painted they are often very fine and even masterly. But reduced to black and white they become a mere confusion of splotches, masses of light and shadow, for the simple reasons that there is no actually defined form in them to furnish a foundation. There is, or was, for he is now dead, a figure painter in France named Monticelli, whose works are greatly and justly admired and sought for by collectors. Their charm is entirely that of color and tone. As far as form is concerned they are as vague and indefinite as the pictures of a dream. Every possible reproductive method has been essayed to render them intelligible in monochrome. Engraving, etching, photogravure, lithography—no resource of the art has been left untried, but they remain themselves, and can be judged from themselves alone. The same rule applies with the works of the modern impressionists, so called. There is one of these painters whose pictures, like those of Monticelli, are of great merit, always picturesque in composition and with a great charm of color. Hanging on a wall they seem to open windows in it by which one looks out on actual landscapes. Yet in photographs they are absolutely unintelligible.

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XV.

A picture thoroughly characteristic of the painter in thought and expression is "The Woman or the Vase?" of Hendrik Siemiradski, which was first shown at the Munich Exposition in 1879. The subject is of a pointedly satirical nature, and is carried out with the utmost skill. The scene is in the house of a Roman patrician, who is a collector of works of art, by which he is surrounded. A young sculptor has brought him for inspection a decorated vase, which the old connoisseur holds upon his knee. At the same time two slave-dealers present to him a new prize which they have secured, in the person of a young and beautiful woman. The voluptuary listens to their praise of this chattel, uncertain whether he shall purchase the gem of art or the tempting jewel of nature. The girl shrinks in shame from his intent and gloating gaze, while the young sculptor, forgetting even his own interest, looks with pity on the lovely captive. The story could not be more plainly told in words, and it is not difficult to imagine what will be the luxu-

FROM A PAINTING BY H. SIEMIRADSKI.

THE WOMAN OR THE VASE?

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FROM A PAINTING BY E. ♀ÉBERT.

MAGDALEN.

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FROM A PAINTING BY V. CORCOS.

THE TEA-ROSE.

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FROM A PAINTING BY PAUL J. BAUDRY.

THE TOILET OF VENUS.

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rious and sensual Roman's choice between the two propositions which he is debating in his mind.

Antoine Auguste Ernest Hébert was born in 1817 at Grenoble, and at the age of eighteen arrived in Paris, with the purpose of studying law. While pursuing this course he devoted such leisure as his studies permitted to working as an amateur student in the studios of David d'Angers and of Paul Delaroche. He had carried his abilities to such a stage of development that in four years, in 1839, a picture by him, representing the discovery of Joseph's cup in Benjamin's sack, secured the Prix de Rome for him, whereupon he renounced the legal profession, cut off his studies in that direction, and went to Italy, where he remained ten years in Rome. He was one of the first Frenchmen to devote himself to Italian subjects of a sentimental and poetical character, and in 1850 one of

FROM A PAINTING BY HECTOR LE ROUX.

THE VESTAL TUCCIA.

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these, "La Malaria," scored a most brilliant hit. The picture represented a scene in the Pontine Marshes, with peasants flying in a boat from the dreaded and deadly swamp fever, and is now in the Luxembourg collection. Other paintings by Hébert were purchased by the Government for museums and churches at various provincial cities, and a considerable number crossed the Atlantic to become

FROM A PAINTING BY E. RENARD.

SLEEP.

part of American collections. As a portrait painter, especially of women and children of the upper classes, he also took high rank. Hébert took the whole range of Salon medals, became a commander of the Legion of Honor and a member of the Institute in 1874, was Director of the French School of Art in Rome from 1866 to 1873, and again from 1885 until his death. The "Magdalen" is one of his pictures painted for the decoration of a French church.

Matteo Vittoro Corcos is an Italian artist, born at Leghorn, and a pupil of Morelli, who resides in Paris, where his fanciful and graceful pictures, always spirited in treatment, gay in color, and happy in their choice of subject, have become excessively popular. "The Tea Rose" is a fine example of his elegant and essentially aristocratic art.

Paul Jacques Aimé Baudry was born at La Roche sur Yon, in the Vendée, in 1828. His father was a poor workingman, and his boyhood was one of the most grinding poverty. Still he contrived to learn to draw from the charitable instructions of a local drawing-master, and his astonishing and rapidly developing talent attracted the attention of the Prefect of La Vendée, who secured him admission to the Paris art school and supplied him with means to live. At the age of twenty-two he carried off the Roman prize with a most brilliant work, and soon after cast off the cold, classical style which he had acquired under his master Drölling for a combination of realistic treatment with ideal motives which was of the first distinc-

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tion. It was a style especially adapted for decorative painting, and secured for the artist many important commissions, among which the most celebrated are the pictures which embellish the foyer of the Paris Opera House. He painted portraits and easel pictures, to which latter class "The Toilet of Venus" belongs. The goddess arranges her hair before a bust of Pan in an Arcadian grove, while

FROM A PAINTING BY MME. URANIE COLIN-LIBOUR.

PENSIVE.

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FROM A PAINTING BY LÉON BONNAT.

THE BROKEN JUG.

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FROM A PAINTING BY G. DUBUFE.

PROFANE MUSIC.

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Cupid, who has borne his mother company, has seized her mirror and is admiring his reflection in its polished surface. Baudry died in 1886. He had taken all the possible medals, had been a member of the Institute since 1870, and a commander of the Legion of Honor since 1875.

In "Andromeda" Carolus Duran indulges in one of those triumphs of color in which he revels, and which he carries to such a unique pitch of splendor. For a perfect picture of childish repose the "Sleep" of Emile Renard would be difficult to rival. It was one of the favorite pictures at the Salon some years ago, and secured for the painter a medal which placed him *hors concours*. The artist is a native of Sèvres, and began as a painter on porcelain at the famous Government factories there, where his father was one of the chief designers. He was quick, clever, and possessed a graceful invention in design, so he earned good wages, out of which he was able to economize till he had a fund sufficient to warrant his going to Paris. There he studied under Cabanel and Cæsar de Cock, among the first of whose pupils he was ranked.

Léon Joseph Florentin Bonnat, one of the supreme figures among the great painters of modern France, was born at Bayonne in 1833. The proximity of his native city to Spain influenced the commencement of his career as an artist, by

FROM A PAINTING BY EDOUARD BISSON.

BY THE SEA-SHORE.

sending him to Madrid as a pupil of Frederic Madrazo, and a student of the royal collection of old Spanish masters. His earlier works were largely influenced by those of Velasquez, Ribera, and Murillo. From Spain he went to Paris, where

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he entered the studio of Léon Cogniet, and in 1857, winning the second Prix de Rome, was enabled to travel to Italy. His pictures of Italian life first made him widely known, and many of the best, among them "The Broken Jug," came to the

FROM A PAINTING BY CHARLES VOILLEMOT.

YOUNG GIRL WITH A DOVE.

United States. His strength is in his deep, rich, and harmonious color, broad and powerful handling, command of character, and form and solidity of execution. He has taken all the medals, including the Grand Medal of Honor, which fell to him in 1869, has been a Commander of the Legion of Honor since 1882, and is a mem-

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of the Institute. Many American painters of the first rank have been students under him.

Mme. Uranie Colin-Libour, the painter of "Pensive," is of Parisian birth and

FROM A PAINTING BY GEORGES CLAIRIN.

MADEMOISELLE ZUCCHI.

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was a pupil of P. Rude, Charles Louis Muller, and François Bouvin. Her picture is of an Alsatian woman, in the sober and picturesque country costume. "After the Bath" is a solid and lifelike study by the Strasburg artist, Louis Frederic Schutzenberger; and "By the Sea-Shore" presents an admirable out-of-door effect by Edouard Bisson. André Charles Voillemot was born in Paris in 1822 and was

FROM A PAINTING BY PAUL ULLER.

THE SIESTA AT THE BATH.

a pupil of Drölling. He is best known as a painter of portraits and of ideal subjects and female heads. He was first medalled in 1870, in which year he was also received into the Legion of Honor.

The portraits of Georges Jules Victor Clairin are among the glories of modern art. They are distinguished by the most vital spirit, powerful color, amazing freedom of brushwork and brilliancy of effect. Two of the most famous are his full lengths of Sarah Bernhardt, that of Mme. Krauss of the Grand Opera, and that of Mlle. Zucchi, the première danseuse of the same company. Clairin was born in Paris in 1843, and studied at the École des Beaux Arts and under Picot and Pils. He has travelled extensively in Italy, Spain, and North Africa, largely in company with Henri Regnault, who was his intimate friend. Like Regnault he fought with the artists' battalion in the defence of Paris against the Germans, and it was by his side that his more than brother fell dead of a Bavarian bullet in the bloody mire of Buzenval. It is said that Clairin actually carried Regnault's body off the field, as indifferent to the shower of screaming bullets from the needle-guns of the enemy as if they had been hailstones. The gallant character of the man reveals itself in his appearance. Bold, original, independent; an incessant student and seeker after new triumphs of technique; quick-sighted, keen-witted, disdainful of schools, cliques, or fads in art, his future place in the roll of honor of art is in the

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FROM A PAINTING BY W. A. BOUGUEREAU.

BATHING GIRL.

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FROM A PAINTING BY PELEZ DE CORDOVA.

AN INTERESTED CRITIC.

first rank. Among his great decorative works, of which he has executed many, perhaps the greatest are his four panels on the grand staircase of the Paris Opera House, and the ceiling of the theatre at Monte Carlo. A picture of his which created a veritable sensation in this country, where it is now owned, was "Frou

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Frou," a perfectly dazzling embodiment of the poor, frivolous heroine of that once famous play. Clairin took his first medal in 1882.

"The Siesta at the Bath" is another of Paul Tillier's strongly decorative studies, rich in color and of a dazzling brilliancy of effect. The "Bathing Girl" is a comparatively recent work of W. A. Bouguereau, and one of the most delicate and masterly character. It is now part of a famous private collection in the United States. Fernando Pelez, called Pelez de Cordova to distinguish him from another artist of the same name, his son, who also resides in Paris, was born in that city, of Spanish parentage. He became a pupil of Gérôme, but devoted himself chiefly to genre works of an elegant character, upon familiar subjects of Parisian life. The "Interested Critic" of his picture is the model who has been posing for the artist, and who, in one of her periods of rest, views the progress of his work and passes her opinion on it. The artist himself is a portrait of the painter's son.

FROM A PAINTING BY C. SCHWEININGER.

INGENUOUSNESS AND EXPERIENCE.

"Ingenuousness and Experience" is a speaking allegory by Carl Schweninger: a thorough woman of the world, mature in beauty and the wisdom of her kind, counselling youth and innocence, for whom all the world is yet a sealed book, while they lounge in the private bath of a Roman villa. The original picture is an enormous canvas, covering one entire wall of the summer house of an Austrian nobleman, to whose order it was painted. It ranks among the finest productions of modern German art in color and technique, and is held to be the artist's master-piece.

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XVI.

In the preceding section of this work we gave a detail from William Kray's painting of "St. John's Bath," which is now presented in its entirety. Maidens and matrons, representing various types of beauty, are gathered beside the waters

FROM A PAINTING BY W. KRAY.

ST. JOHN'S BATH.

of a sylvan lake. They bring offerings of flowers, the natural jewels of mid-summer, to cast in tribute to the miracle-working pool. The world is gay with sunshine, and their beauty lights the forest as if it carried with it a reflection of the splendor of the glorious luminary. The work belongs among the most successful of the many which the painter has produced. It is part of the decoration of the mansion of a millionaire banker in Berlin.

William Heinrich, commonly known as Henri Schlesinger, is a German by nativity, born at Frankfort-on-Main in 1814, but a naturalized citizen of France. He studied at the Academy of Vienna, and after thoroughly grounding himself as a student, went to Paris to continue his studies. There he has since resided and studied. His productions are mainly in the line of historical genre and portraits,

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FROM A PAINTING BY H. SCHLESINGER.

A MODERN VENUS.

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and in the latter held his fascinating female creations, pregnant with life and coquetry, and of the most brilliant technique, are especially famous. He was a favorite painter with the Emperor Napoleon III., who patronized him liberally, and his "Modern Venus" is asserted to be a portrait of an English woman in whom the Emperor was interested. The idea of the picture is in a manner borrowed from Rubens' universally known portrait of his wife, but the execution is thoroughly the painter's own. Schlesinger commenced to take Salon medals in 1840, and has been a member of the Legion of Honor since 1866.

Louis Emile Adan was born in Paris in 1839. He was a leading pupil of Picot and Cabanel, and early revealed his powers by the production of pictures replete with character and spirit and of a most attractive and harmonious color. He painted in water-colors as brilliantly as in oils, and was one of the founders of the French Society of Aquarellists. He took his first medal at the Salon in 1875, and has since been repeatedly honored. Of late years he has devoted much attention to subjects of country life, sometimes among the great people of the chateaus, and at

FROM A PAINTING BY EMILE ADAN.

ACROSS THE FIELDS.

others among the peasantry in the fields, painting his pictures in the open air and securing striking effects of atmosphere and light. In "Across the Fields" a peasant girl who has been gleaning in a wheatfield turns her steps homeward as the sun is setting. There is the noble dignity of accomplished labor in the pose and action

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FROM A PAINTING BY J. BENNER.

AUTUMN FLOWERS.

of her figure, and it is not to be wondered at that the work secured a medal for the artist when it was exhibited.

"The Hand Mirror," by Jules Scalbert, is one of his favorite subjects of the life of that half-world which, in Paris, is considered quite as much a matter of fact as that there should be any world at all. Alexandre Jacques Chantron is a native of Nantes and a pupil of Picot, who after studying in Paris returned to his native city

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FROM A PAINTING BY CHARLES LANDELLE.

A SAINTLY SPINNER.

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FROM A PAINTING BY JOSEPH COOMANS.

THE FAN-BEARER.

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and set up his studio. He enjoys high local esteem as an artist, and in consequence his pictures do not travel in any considerable number far beyond the boundaries of his residence. This may account for the fact that, although he is a sound and able painter, he has received but little of that official recognition in Paris for which French artists yearn. "The Toilette of the Manikin" is one of his characteristic works. It should be understood that while some painters are very exacting and severe with their models, others, and these in the majority, permit them many liberties. In this case the model is taking advantage of her privilege. She has a rest from posing, and whiles away the idle time by dressing up her employer's

FROM A PAINTING BY T. LOBRICHON.

A TEMPEST IN A WASH-BOWL.

lay figure in her own costume, which she has laid aside for professional purposes. The "Fan Bearer" was an important servitor in the luxurious life of Greek and Roman times. In the house, the office of cooling the mistress and fanning away troublesome insects devolved upon a favorite slave girl, who was, in a way, the confidante of her owner and enjoyed many enviable privileges. When the mistress went abroad, to promenade or ride, male slaves were employed to perform the duty. Joseph Cooman's "Fan Bearer" is a Greek girl, many of whom existed as slaves at Pompeii, and that she has no reason to resent her captivity is shown by her golden

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FROM A PAINTING BY J. J. HENNER.

THE PRAYER.

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FROM A PAINTING BY J. J. HENNER.

LOLA.

ornaments, her placid and contented expression, and the authoritative manner in which she carries her fan of peacock feathers set with jewels.

The influence of his master, Gérôme, reveals itself in "The Slave Market at Cairo," by Maxime Dastugue. The slave-dealers have placed a new consignment of captives on sale, and the unfortunates are set to displaying their best points to

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possible purchasers. Some accept the matter with the calmness of complete abandon, or the philosophic placidity of resignation to their fate. Others betray no special emotion except curiosity as to who will become their owner, and others still resign themselves to shame and despair. In the foreground an aged slave-dealer sits smoking his pipe and critically surveying his stock, and his prize slave, a pearl

FROM A PAINTING BY PAUL WERWART.

THE BACCHANTE.

destined for some opulent harem, stands near him, partially concealed behind a column, awaiting the moment when the proper customer arrives. In the courtyard, a dealer ushers in a stately old Pacha, whose attention he calls to the merits of the wares exposed for sale, while other dealers and customers chaffer and gossip in the background.

François Lafon is the son of a French artist of great merit, Jacques Émile Lafon, who was born at Perigueux, and studied under Gros and Paul Delaroche. The elder Lafon became a member of the Legion of Honor in 1859. His son was born in Paris, and, after being thoroughly grounded in art by his father, was sent by him to the studio of Cabanel to complete his education. Cabanel was an old friend of the elder Lafon and consequently took particular interest in the younger, whose rapid progress justified the master's confidence in him. Young Lafon's "Eve" appeared in the Salon of 1882 and was a distinct success. It represents the common mother of humanity in her fall, lamenting her expulsion from Eden, and is a strong and valuable work. The painting is now in one of the provincial art

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museums of France. The "Lola" of Jean Jacques Henner is one of those strong and seductive female heads of which he has painted so many and which enjoy a universal and never-waning popularity. They are characterized by the purest transparency of complexion, intensity of expression, and resonant force of color. The artist calls them his love-birds, because he paints them for pure love of the work, but they have wings which carry them all over the world and bring a golden harvest to their creator. "Lola" is the property of an American collector, in whose gallery it is one of the choicest gems.

Early in the seventies, there made his appearance in Paris a young Russian named Paul Merwart. He settled in the Latin Quarter, the chosen abiding-place of Parisian Bohemia, and it presently appeared that he was an artist. He was reputed to have fled from Russia in order to avoid the penalty for implication in a revolutionary conspiracy, making the voluntary journey to France in order to avoid an involuntary one to Siberia. However this may have been, he kept his own counsel. He was poor, but

FROM A PAINTING BY TONY ROBERT-FLEURY.

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was believed to be in receipt of aid in periods of necessity from wealthy Nihilist exiles who resided in Paris. He was born, it came out, at Marianowka, and had studied art at the St. Petersburg Academy. In Paris he entered the studio of Henri Lehman, the great decorative painter, and supported himself by making designs for the publishers, to whose issues of the press, in fact, he still contributes. His early pictures were character studies of Russian life, but in time he fell into a profitable line of decorative art, influenced thereto, no doubt, by his

FROM A PAINTING BY GUSTAVE COURTOIS.

ATALA.

master. His "Bacchante" belongs to this class. She is one of the nymphs devoted to the worship of Bacchus, and reclines on the seashore, in the balmy atmosphere of early autumn, couched on her leopard skin and with her staff of office under her, toying with bunches of grapes, luscious and ripe as her own beauty. Allusion has already been made to the "Truth" of Jules Lefebvre. It is one of the pictures upon which his reputation was founded, and won him the cross of the Legion of Honor in 1870. The "Atala" of Gustave Courtois is a famous picture. It illustrates the pathetic passage in Chateaubriand's immortal romance which describes the interment of René by her Indian lover, with the aid of the missionary monk. The "April" of Charles Voillemot is a gracious sprite, embowered in flowering fruit-trees, and veiled as in a gauze mantle by the tender mists of bud-

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FROM A PAINTING BY L. E. FOURNIER.

THE RETURN FROM THE BALL.

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FROM A PAINTING BY W. A. BOUGUEREAU.

THE WET CUPID.

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ding spring. "The Wet Cupid" is a recent and quaint conceit of W. A. Bougue-reau. The little scion of Venus is in it no more exempt from trouble than are his victims. He has been caught in a shower, and seeks protection, shivering with cold, under a sheltering tree. The original picture is in an American gallery.

FROM A PAINTING BY HARRY FINNEY.

THE VEXATIONS OF LOVE.

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FROM A PAINTING BY F. DE CHAMBORD.

IN MIDSUMMER.

The "Vexations of Love" in Harry Finney's picture are merely those of a lady who is disappointed in a rendezvous with her lover. The artist is of English birth and a pupil of the Munich Academy. Fernand de Chambord is a Parisian by birth, and a pupil of Hodin, who has done much good work in ideal and decorative compositions. "In Midsummer" was his Salon picture for 1881. It is a well composed and painted studio composition, quite adequate in the expression of its title. One of those ladies who are better known to the theatres and cafés of Paris than to its drawing-rooms has been refreshing herself at her bath from the oppressive heat of a suffocating afternoon, and revels in the luxurious coolness of the reaction, stimulated by the light breeze of her fan. The boudoir is darkened, to prevent the intrusion of the sun, while its open lattices permit free passage to such air as may be stirring. The world without swelters and gasps in the torrid air. The asphalt of the boulevard radiates heat like a furnace, and the loungers at the little tables in front of the restaurants doze over their beer or absinthe or lukewarm water with a lump of sugar melting at the bottom of the tumbler. But here, indoors, things are as comfortable as any device of human ingenuity can make them. It is not much of a story for a picture to tell, to be sure, but such as it is the story is well told.

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XVII.

Edouard Bernard Debat-Ponsan, who is represented by an episode of a harem bath in "The Massage," was born at Toulouse. He studied first at the local academy and then became a pupil in Paris of Alexandre Cabanel, under whom he developed into a strong genre and portrait painter. In 1872 he won the second Prix de Rome at the École des Beaux Arts, in 1874 captured his first Salon medal, and in 1881 entered the Legion of Honor. "The Massage in the Harem" was his Salon picture for 1883, and was justly accounted one of the strongest paintings of the figure in the exhibition. The "Innocence" of Emmanuel Benner represented this artist in the Salon of the following year, and won consideration as a capital and representative work. "A Primrose" is another of the beautiful conceptions of Raphael Collin, of whom an example in a somewhat different vein has already been given. Jean Baptiste Hippolyte de Vergèses is one of the strongest pupils of that very strong master, Carolus-Duran. He comes of an old family, and was born upon the ancestral estates at Issoire, in the department of Puy-de-Dôme. What the decayed fortunes of his house made him lack of means, he has amply replaced by the proceeds of his art, of which "The Awakening" can testify to its

FROM A PAINTING BY E. DEBAT-PONSAN.

THE MASSAGE IN THE HAREM.

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sound and sterling quality. Its full title, "The Awakening of a Parisienne," completely explains its character and shows how close it is to nature.

The "Julia Felix" of Joseph Coomans is a page from Roman history. It represents the only child of the Emperor Augustus, in all her loveliness and pride, the wife in succession of Marcellus, Agrippus, and Tiberius, before her far from

FROM A PAINTING BY E. BENNER.

INNOCENCE.

irreproachable life led to her banishment and death in miserable exile. She makes her progress, resplendent in her luxurious loveliness, from some palace or temple. She reclines in a litter, which is borne upon the shoulders of Ethiopian slaves. Her arms and neck are loaded with jewels, and her breasts are covered, as was the custom of the time, with golden shells or masks moulded to fit her form. The populace applaud her and extol her beauty as she makes her stately progress through their ranks, and beside the litter an impressionable youth pours forth his adoration, to which she listens with calm disdain. It is another breed of princess which Émile Munier shows us in "The Billet-Doux"—a comparatively modern princess of the bedchamber, an Abigail who has chanced upon some tender missive which has been sent to her mistress, and is adding another to that store of secrets which render men and women no heroes to their valets and their maids. "After the Bath" is an unusually fine example of the German artist Georg Papperitz, a picture in his strongest manner of the interpretation of the figure. "Sleep" was

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the Salon picture of Charles Chaplin in 1886. It was painted for the ceiling of a private mansion in Paris, and was one of the artist's most distinguished works. Its appropriateness for its use may be comprehended from the fact that the ceiling which it decorates is that of one of the greatest and most fashionable ladies of

FROM A PAINTING BY R. COLLIN.

A PRIMROSE.

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FROM A PAINTING BY J. B. H. DE VERGÉES.

THE AWAKENING.

Parisian society. Oscar Begas was one of the acknowledged masters of the Berlin school of painting. He was born in Berlin in 1828. His father was an artist of merit and he studied under him and at the Berlin Academy of Fine Arts. Thence he went to Dresden, where he won the Academy prize which provided him with a stipend upon which to study in Italy. From 1850 until 1854 he remained in Rome, painting a few small genre pictures and a number of Scriptural compositions for Berlin churches. When he returned to his native city he took up portrait-painting

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with much success, painted also historical pictures, and even landscapes, hunting scenes, and the like. His "Eve" was painted in 1881, two years before his death. Jules Salles, a native of the city of Nismes, was a pupil of Paul Delaroche. His "In the Glaciers" is a good example of his robust and vigorous art. Another admirable example of the talent of Mlle. Marguerite Arosa is given in "The Conservatory Bath," which luxury is much indulged in abroad by people whose wealth enables them to support conservatories. The "Mignon" of Jules Lefebvre is one of his quite numerous pictures based on Goethe's philosophical romance, "Wilhelm Meister." The original painting is now in one of the greatest private art collections of America.

Victor Giraud, the painter of "The Slave Merchant," was the son of the eminent French artist, Pierre François Eugene Giraud, who was born in Paris in 1806, and was a pupil of Richomme, Hersent, and the École des Beaux Arts. The elder Giraud began as an engraver, and died in 1861 an officer of the Legion of Honor.

FROM A PAINTING BY J. COOMANS.

JULIA FELIX.

His son was born in Paris, in 1840, and studied under his father, and afterward under Picot. One of his first exhibits at the Salon was "The Slave Merchant," and it was purchased by the French Government for the Luxembourg collection. It was shown in the year 1867. The artist, after an extremely successful career, died in Paris in 1871. Polaris, which supplies Luis Falero with a subject for "The

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FROM A PAINTING BY E. MUNIER.

THE BILLET-DOUX.

Pole-Star," is in astronomy the nearest conspicuous star to the North Pole. The South Pole has no special star. The artist makes his constellation take the shape of a lovely maiden, chaste and cold, and pure as the icy pinnacle on which she is poised against the purple Arctic sky scintillating with minor stars.

Auguste Hagborg was born at Gothenburg, Sweden, and is a pupil of the Academy of Fine Arts at Stockholm. After carrying his studies there as far as the advantages of the Academy permitted, he went to Paris, where he completed his

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FROM A PAINTING BY W. A. BOUGUEREAU.

THE LITTLE SHEPHERDESS.

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cadetship in art in the studio of Palmaroli. An artist of the utmost sincerity and of sterling merit, he also commanded great popularity in his social relations. He is a man of majestic stature, with a strong and handsome head, and peculiarly clear and penetrating blue eyes. His first appearances at the Salon were made with pictures representing episodes of the rude and laborious lives of the fishermen and peasantry, and it was one of these which won him his first medal in 1879. This work, "Spring Tide in La Manche," was purchased by the Government for the Luxembourg gallery. Almost from the start Hagborg became an extremely popular painter with American collectors, and while one half of his productions found their way into important European collections, the other crossed the ocean to the United States. Some years ago he commenced to devote less attention to his genre subjects and more to portraiture and character studies of high life, of which

FROM A PAINTING BY CHARLES CHAPLIN.

SLEEP.

"La Tosca" is an outgrowth. The character is the heroine of the strong play by Victorien Sardou, but it is, in effect, the portrait of a great lady who assumed the costume of the part for a fancy dress party, and found that it became her so well that she had herself painted in character.

The Salon of 1893 revealed Pierre Le Quesne's "Daughters of Menesthe" to the public. Mene was the moon of the ancient Greeks, the sister of the sun, the queen and ruler of the tides, and her daughters were the months of the calendar. The picture received high praise from the French critics, for its conception of the subject, its composition, spirit, color, and technical execution, and was purchased by a millionaire banker for the decoration of his dining-room, in which he has for years kept up the practice of giving a banquet on the first day of each month to his personal friends. The work could certainly not be more appropriately applied.

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FROM A PAINTING BY JULES SALLES.

IN THE GLACIERS.

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FROM A PAINTING BY P. WAGNER.

ON THE HEATH

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FROM A PAINTING BY JULES LEFEBVRE.

MIGNON.

In the study of any topic relating to art, the opportunity to compare the works of different artists, and the ability to make a comparison, are essential to a fair and comprehensive conclusion on the subject. In this section of "Modern Figure Painting" an excellent opportunity to this end is afforded. The sixteen artists who are here represented by their works not only represent sixteen distinct individualities but also sixteen different impulses and influences which are reflected in their productions. In Jules Salles we have a graduate of the semi-classical school of Delaroche, a school which combined, through the force of the master's

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genius, the cold classicism of the past with the growing naturalism of the present. To the entirely modern and up-to-date period belong the examples of De Vergèse and Mlle. Arosa. In Jules Lefebvre breathes the spirit of the romantic period, and in Emmanuel Benner that of the Italian masters over whom Titian reigned supreme. The voluptuous, decorative art which characterized the reign of the Emperor Napoleon III. breathes in the Chaplin, and the spirit of genre painting is exemplified in the picture by Munier. A completely artificial work is the Coomans, but it is strictly on artistic lines. He had to re-create a period out of his archæological investigations, and in doing so he made a contribution to history which, in time to come, will be found valuable, for it was a peculiarity with him that he studied and represented closely the subjects that he dealt with upon the firm basis of the relics and material of the time that remained. The example of Victor Giraud belongs to a transition period, that of Le Quesne to the Academic style, the Hagborg is pure naturalism of the most refined and modern type, and the works of Begas and of Papperitz illustrate the adherence of German art in the first named to old lines but with a progressive tendency, and in the second the merging of the conventional German system into the French. The Falero belongs to no period and no school. The artist is affiliated with neither. What he is he made himself. He broke his own road, and it is the road of one of the distinctively original artists of the last half of the nineteenth century. The experienced critic can, as a rule, pronounce upon the nationality of an artist from his works, but no critic could perform this feat upon those by which Falero has won and holds his public. His pictures have nothing suggestive of the Spanish school about them, yet he is a Spaniard by birth and long descent; they do not reveal any traces of French influence, although he studied his art in France, has always practised it

FROM A PAINTING BY VICTOR GIRAUD.

THE SLAVE MERCHANT.

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FROM A PAINTING BY MLLE. C. FOULD.

"HOT POTATOES."

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FROM A PAINTING BY A. HAGBORG.

LA TOSCA.

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FROM A PAINTING BY J. WORMS.

A TEMPTER.

there, lives in France, and is an active participant in that Parisian life which his art assists in rendering luxurious. It is the art of a scholar and a man of the world; of a student and a thinker, who studies, and reasons, and creates. Even his style of painting is unique, influenced by no one master and no one school, the style of an artist who has taught himself to paint as he taught himself to think.

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XVIII.

The Austrians, in their pride in the greatest artist their country has produced, are fond of calling Hans Makart the modern Rubens. And, indeed, in sumptuous color and dashing technique there is much affinity between the two. Makart was born on May 29th, 1840, in the city of Salzburg, and from earliest boyhood was a queer, unpractical child, of a dreamy temperament and with no special gift, apparently, except for drawing. This led to his receiving instruction from a local drawing-master sufficient to enable him to enter the Academy at Vienna, where he had Ruben for a professor. But he and his instructor did not agree, and after a few months the professor secured the dismissal of the intractable youth on the ground of lack of talent. Makart returned to Salzburg on foot, disgusted and

FROM A PAINTING BY HANS MAKART.

THE FIVE SENSES.

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FROM A PAINTING BY CH. LANDELLE.

THE ORANGE MERCHANT.

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FROM A PAINTING BY HEVA COOMANS.

THE RETURN.

despairing, but a local painter, Schiffmann by name, had clearer eyes than the Vienna professor. He recognized the talent in the boy and assisted him with advice and instruction. More than this, he interested the Prince-Archbishop Maximilian von Tarnovczy in him, and by the munificence of the latter was enabled

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to take Makart, whom he had made his assistant, to Munich. The lad was then nineteen years of age, a little, nervous, fiery fellow, with all the vanity and self-esteem budding genius could well indulge in.

Schiffmann, on their arrival in Munich, presented this young assistant to Piloty, who received him into his studio, at that time the most famous in Germany,

FROM A PAINTING BY P. TILLIER.

MADEMOISELLE ROSE.

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FROM A PAINTING BY R. EPP.

"KISS ME QUICK!"

in 1861, Makart meanwhile supporting himself partly by painting for Schiffmann and partly upon money provided by his Austrian patron. Under Piloty his genius developed rapidly. He had become a good landscape painter under Schiffmann, who worked in that field. Now he became an even better painter of the figure. His first original picture, "Lavoisier in Prison," was painted under Piloty, and revealed his wonderful feeling for color. The following year came his "Afternoon Pastime of Aristocratic Venetians," which was at once purchased for a St. Petersburg collection. These pictures practically set the painter on his feet. He visited London, Paris, Venice, Rome, travelled throughout Italy, and as years went on

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visited Egypt, Belgium, Spain, etc. His reputation extended far beyond Germany, and his pictures found a market in France, England, and the United States, while the principal public and private art collections of Austria and Germany acquired examples. In 1869 the Emperor Francis Joseph of Austria had prepared a sumptuous studio for him in Vienna, and here he lived and worked, when not upon his travels, painting, among other things, a number of decorative works for the public buildings and imperial palaces. In 1884, while his fame was at its zenith, he be-

FROM A PAINTING BY K. GABRIEL.

THE DAUGHTER OF JEPHTHAH.

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came insane. He had always been eccentric and whimsical, and when his reason failed it was never to return. His death occurred in October, 1884. He was a Professor of the Academy at Vienna, from which, as a boy, he had been expelled for incompetency, an Honorary Member of the Academies of Berlin and Munich, and an officer of the Legion of Honor, and had at different times taken gold

FROM A PAINTING BY W. A. BOUGUEREAU.

FLORA AND ZEPHYR.

medals at Vienna and elsewhere, and won the great Salon Medal of Honor in Paris.

Makart's productions were about evenly divided between very large compositions of the grandiose decorative order, and easel pictures and portraits. In portraits of women he was especially happy, and his popularity was such that it was credibly stated that some of the most beautiful women of the Austrian nobility voluntarily posed for him for his Dianas, Venuses, nymphs, and the like. The figures in "The Five Senses," which was painted in 1879, are all portraits of beau-

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FROM A PAINTING BY DIANA COOMANS.

LESBIA.

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FROM A PAINTING BY G. HAQUETTE.

THE FISHERMAN'S RETURN.

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ties of the imperial court. It was in subjects which permitted the treatment of the nude that he revelled most, and no painter of modern times equals him for voluptuous and luxuriant rendition of the splendors of form and color of the human figure.

Alfred Seifert, of Munich, paints a particularly spirituelle characterization in his "Nymph," and Miss Heva Coomans presents a charming glimpse of the life of ancient Pompeii in "The Return." The "Mademoiselle Rose," of Paul Tillier, testifies to her allegiance to the flower from which she takes her name and of which her beauty is in every way worthy. "The Judgment of Paris," by the eminent German painter E. F. Klein, was painted as a fresco, and upon classical lines. The Homeric hero has been called upon to act as umpire upon the relative charms of Juno, Minerva, and Venus, and seduced by the promise of the latter that if he accords the golden apple to her he shall have the fairest woman in the world for his wife, he complies with her desire. The fairest woman happened to be already married. She was Helen, the wife of the Lacedæmonian King Menelaus. But the son of Priam and Hecuba did not permit such a trifle to interfere with the

FROM A PAINTING BY H. SCHNEIDER.

VENUS WITH LOVES.

accomplishment of his desire. During her husband's absence he carried Helen off to Troy, of which his father Priam was king, and so brought on the great Trojan war which furnished Homer with the material for his immortal poem. Nathaniel Sichel paints "The Daughter of Jephthah," who fell a victim to her father's vow to

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celebrate his victory over the Ammonites by sacrificing to the Lord whoever should come first out of the door of his house in Mizpah to meet him on his return, as a fine type of ripe Semitic beauty, splendid in her rich garniture of jewels and coins of gold. The Flora of the Romans was the Chloris of the Greeks, the goddess of flowers, and her honors were celebrated by the spring festivals which extended from April 28th to May 1st, so that she may be regarded as the patron deity of the modern May-day. She had a temple in Rome, whose ruins still remain, and her

FROM A PAINTING BY LOUIS DOYEN.

"NOCTURNE."

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FROM A PAINTING BY E. FEYEN.

MEMORIES.

effigy figures on ancient Roman coins. The legend of her amour with Zephyr, which W. A. Bouguereau represents so gracefully, is one of the prettiest in mythology. Miss Diana Coomans makes a true heroine for the poet out of her "Lesbia," of whom among the moderns Tom Moore sang so tunefully. The Virgin and the Lion of the Zodiac furnish Luis Falero with the theme of his "Leo and Virgo," one of his most successful astronomical fantasies.

Hermann Schneider is a prominent historical painter of Germany. He is a

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FROM A PAINTING BY CH. CHAPLIN.

THE BALL.

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son of the celebrated Munich editor and bookseller, Frederick S. Schneider, whose firm of Braun & Schneider founded the famous humorous journal *Fliegende Blatter*. Hermann Schneider was born in Munich in 1846, and studied at the Academy there for two years in the studio of Piloty. In consequence of his poor health, he lived for some years in Italy, chiefly in Rome, where he continued his

FROM A PAINTING BY C. E. DE BEAUMONT.

THE TEMPTATION OF ST. ANTHONY.

studies. In 1877, having fully recovered, he returned to Munich, and enterep upon a career of great artistic success. His talent is most versatile. He not only paints religious, historical, mythological, and idyllic subjects, but is also one of the most prolific designers of illustrations in Germany. Louis Doyen, the painter of "Nocturne," is the son of the well-known French artist, Gustave Doyen. The latter was born at Festieux in the department of Aisne, and was a pupil of Bouguereau, and his son studied under him and at the École des Beaux Arts. Eugène Feyen was the elder of two brothers, both distinguished artists, and was born at Bey-sur-Seille in the department of Meurthe in 1815. He studied in the studio of Paul Delaroche and devoted himself to genre subjects, especially those of the coast. He was first medalled in 1866, and in 1881 was made a member of the Legion of Honor. His "Souvenirs" or "Memories" was exhibited in the Salon of 1868. His brother, who painted much the same class of subjects, assumed the name of Feyen-Perrin in order to distinguish himself more clearly from the eldet scion of their artistic house.

The decorative genius of Charles Chaplin achieved a veritable triumph in

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FROM A PAINTING BY T. JUGLARIS.

AN OFFERING TO THE HOUSEHOLD GODS.

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FROM A PAINTING BY V. TOJETTI.

LOVE AND INNOCENCE.

"The Ball." Nothing could be more characteristic of this phase of his art, more spirited, graceful, or brilliant in color and effect. "The Temptation of St. Anthony," by Charles Edouard de Beaumont, was the picture which made his early reputation. It was purchased by a banker of this city and is now in an American collection. Tommaso Juglaris is an Italian artist, born at Moncalieri, in Piedmont, in 1845, and a pupil of the Academy of Turin, under Morgari, and of Couture in Paris. In 1879 he came to the United States to assume the directorship of a Boston lithographic establishment, but resigned this post and set up a studio of his own, where he worked independently until 1882, when he became a professor at the Boston Academy. His "Offering to the Lares" or household gods was painted in Paris the year before he crossed the Atlantic. Virgilio Tojetti is another European artist well known in this country. He was born in Rome, in 1849, and studied in Paris under Gérôme and Bouguereau. He came to the United States twenty-five years ago, and was for a long time mostly employed in decorative painting, for which his talent particularly adapted him. He has, however, painted a number of genre and ideal subjects on a smaller scale, and for a long time had his studio in New York and was a regular exhibitor at the National Academy of Design. Later he returned to Paris, where his pictures figure regularly in the Salon exhibitions.

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XIX.

One of the strong exponents of the art of figure painting of our generation is Lucien Doucet. He is a native Parisian and a pupil of Jules Lefebvre and of G. Boulanger. After leaving their studios, Doucet spent some time in Italy, chiefly as a student at the French Academy in Rome. His first successes were made in portraiture, a branch of art by which he prospered much, but his occasional imaginative pictures, always elegant in line, fine in color, and solid in treatment, eventually gained a popular ascendancy over his character studies. Of the former works his "Morning Dreams" is one of the best. It is simple and broad in handling, and the original picture is strikingly fine in its contrasts of delicate and rich color which the monochrome reproduction, of course, only suggests. The fine linen of the couch relieves without violence of effect the soft contour and tender tints of the figure, while the rich tapestry which forms the background gives a sumptuous splendor to the whole color scheme. The original of the picture is one of the best-known and most dashing women in Paris, and she posed for the painter and paid a high price for his portrait of her in order to use it in the decoration of her boudoir, as if to enjoy a constant dream of and revel in her own beauty.

The charge is brought by captious criticism against such art as this picture

FROM A PAINTING BY R. POETZELBERGER.

OLD SONGS.

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FROM A PAINTING BY M. REYZNER.

NOON.

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FROM A PAINTING BY MAX VON SCHMAEDEL.

VANITAS.

stands for, that it is an art without ideas, a mere shadowing forth of fact. This is in so far true that it does not put a story in narrative form, but it is not true that it has no idea within it. The artist, if he be an artist and not a mere painter by trade, is a creature of impressions. That which his eye perceives it communicates at once to his aroused intelligence, and in proportion as the impression is strong his interest in his subject grows. A painter, let it be supposed, appoints a model to pose for him for a special purpose. By some accidental effect, while she is preparing for her duty, her form assumes a peculiar grace or brilliancy or delicacy of color which appeals to his eye and awakens in him an ambition to reproduce it upon canvas, the more absorbing as the problem it presents is the more difficult. This is his idea, then, and it is quite as clearly defined an idea as if it told a story as eloquent as Charles Dickens could have written it. All good art, that is to say, art worthy of the respect conferred upon it by the title, must be narrative in character. It need not tell a story, with a dramatic plot in and a climax to it like Hamlet, let us say, but the sonnets of Shakspeare, which are episodic only, are quite as great works of art as his plays. A picture, then, need not be a story-telling picture, but if it is a picture it tells you something about the artist himself, because it has in it his feeling, his sympathy, himself in fact, of which his brush is merely the master of ceremonies which performs the courtesy of introduction. The way

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FROM A PAINTING BY A. NERET-MOREAU.

CUPID THE JUDGE OF BEAUTY

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FROM A PAINTING BY MLLE. DIANA COOMANS.

THE POEM.

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FROM A PAINTING BY E. FAURE.

THE SPRING.

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to judge a picture is, first to study it for itself, next to try to imagine what the artist's idea or thought was in painting it, further to consider the difficulties he was forced to encounter in creating it. Having these facts in mind you can proceed to your own analysis of its merits according to your lights and your command of logic.

As an illustration of the points of this argument you can take the "Noon" of the Polish artist Miecislaw Reyzner, who is one of the strong new men in Paris. This is one of a series of decorative panels painted by him, and like "Morning Dreams," is in substance a masterly study of a model, but while Doucet was comparatively restricted by the necessity of producing a portrait as well as a picture, Reyzner enjoyed full liberty to idealize upon his subject and he has done so. His figure shelters herself with the trail of her scanty robe from the ardent sunbeams, and the

FROM A PAINTING BY L. COURTAT.

LEDA.

gorgeous midsummer butterflies flutter in the balmy breeze that tosses her hair and blows her gauzy vestments. So the material figure assumes a decorative and idyllic significance, conferred upon it by the artist himself, to whom the model provides simply a suggestion and foundation for the expression of his ideas.

The "Vanitas" of Max von Schmaedel is one of those allegories in which German art delights. Beauty, in all the voluptuous pride of her ripe loveliness, contemplates herself in a mirror which is supported by wrinkled and haggard age, thoughtless of what she too must come to in time, and taking no heed of the suggestion that her charms are as frail and fleeting as the iridescent bubbles which the child blows at her side, only to watch them shine, float a moment, and then burst and vanish into thin air. The artist is a graduate of the Munich Acad-

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emy and has his studio in that city. A. Nerét-Moreau is a well-known Parisian artist and a regular exhibitor at the Salon. Cupid as "The Judge of Beauty" assumes the honor of arbitrage accorded in Greek mythology to Paris, and like a dutiful son awards the golden apple of the Hesperides to his mother Venus. The poetess in Miss Diana Coomans' picture reads her latest production to an evidently critical handmaiden, who has suspended her spinning to listen, as in duty bound, to the effusion of her mistress' muse. Diana and Heva Coomans are the daughters and pupils of a well-known Belgian artist, the late Joseph Coomans, and are particularly happy in subjects of Greek and Pompeiian genre, to which they confine themselves almost exclusively They have visited and painted in America, but now reside in Paris. "The Spring" is a worthy example of a French artist now deceased, Eugène Faure. He was born at Grenoble, and studied there and at the École des Beaux Arts in Paris, being also a pupil of his father, Amadée Faure, a painter of merit. Eugène Faure received his first medal in 1864, and was widely known as a painter of portraits and subject pictures. The painter of "Leda," Louis Courtat, was born in Paris in 1847, and was one of the most accomplished pupils of Alexandre Cabanel. In the three years 1873, 1874, and 1875, his exhibits at the Salon secured him the third, second, and first class medals respectively. His "Leda" secured him the last-mentioned distinction. The original painting

A TOUCH OF POWDER.

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FROM A PAINTING BY F. WAGNER.

DIANA.

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was purchased by the French Government and is now in the national collection of the Luxembourg museum. Henri Tenrè is a Parisian artist who first became widely known as a designer of spirited and admirable illustrations for the publishers. He was a student of the School of Fine Arts and is an adept at catching the fleeting phases and episodes of elegant fashionable life. "A Touch of Powder" is one of his latest pictures and so far his most successful. Ferdinand Wagner is the son of the distinguished Bavarian fresco painter of the same name who died in 1881. The son was born at Passau in 1847, and was a pupil of his father, of the Munich Academy, and of Professor Quaglio. He studied also in Rome and Venice, and like his father achieved fame and fortune as a fresco painter. His "Diana" is one of these decorative works, but he has also produced many easel pictures, which are characterized by great imagination, exquisite humor, and a brilliant command of color. This special picture is one of the decorations painted by him for a great house of aristocratic resort in Munich, in which city he has his studio.

Charles Gabriel Gleyre, though he rates as a French artist, is of Swiss birth. He was born at Chevilly in 1806. In 1824 he went to Paris, where he studied for a time in the studio of Hersent, which four years later he abandoned in order to go to Italy. There he studied and copied the old masters, living by the sale of his

FROM A PAINTING BY CHARLES GABRIEL GLEYRE.

THE DANCE OF THE BACCHANTES.

copies, and experimenting with original work, but not exhibiting any until 1840. During this period he also visited Egypt and made many studies there. His "St. John" in 1840 attracted much attention; in 1845 another Biblical subject won him a medal, and in 1848 he exhibited "The Dance of the Bacchantes." The discussion over this picture led to a rupture between the painter and the Administration

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FROM A PAINTING BY MLLE. HEVA COOMANS.

DREAMING.

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of Fine Arts, and thereafter he never again exhibited at the Salon, sending his works to Swiss exhibitions and the galleries of dealers, notably those of Goupil. The late John Taylor Johnston of New York was his first American patron, and a picture painted for him sold at the sale of the Johnston collection for the at that time high price of $5,200. He was a man of great inventive and poetic genius and

FROM A PAINTING BY PAUL TILLIER.

REVERY.

a chaste style, and held foremost rank among the masters of his day. His death occurred in 1874, under tragic circumstances. He was visiting an exhibition in Paris, and apparently in perfect health, when he dropped dead, from what, as it afterward appeared, was the rupture of a blood-vessel of the heart.

The Greek maiden in Miss Heva Coomans' "Dreaming" has been offering an incantation to the patron deity of some enchanted spring, and is now in a revery of love which has come to her in response to her invocation. Another, and more modern "Revery" is that of the heroine of Paul Prosper-Tillier's picture. The painter was born at Bonpère in the Vendée, and is a graduate from the studio of Leon Cogniet. Jules Marie Sevestre, who is a native of Breteuil in the Department of Eure, was also a pupil of Cogniet, and his "Huntress" under the title of "Nympne Chasseresse" appeared in the Salon of 1882, where it won him a medal. The huntress is a follower of Diana and is pursuing her game into a rocky glen, calling back to her companions to follow and assist her to bring down her quarry. The movement and expression of the figure are lifelike and noble, and the fine drawing and strong color render it essentially a work of capital importance. It stamped the artist as a master of figure painting, and established for him a reputa-

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FROM A PAINTING BY EUGENE FEYEN.

A YOUNG WOMAN OF CANCALE.

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tion by which he has prospered. The original work is now in one of the French museums. A tender and delicate sentiment breathes in "Left to the Wide World" by Otto Lingner, of Munich, another well-known German artist. Nathaniel Sichel, of Berlin, in his "Lydia" embodies a type of beauty of which traces yet exist in the artistic remains of the once famous kingdom of Asia Minor over which Crœsus was the fabled ruler. "The Bather" of Mme. Jacqueline Comerre-Paton is another illustration of artistic inventiveness and sentiment adopting and refining a commonplace subject into ideal character. The figure is the figure of a model painted

FROM A PAINTING BY OTTO LINGNER.

LEFT TO THE WIDE WORLD.

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FROM A PAINTING BY N. SICHEL.

LYDIA.

from life. But by the attitude, the sylvan solitude of the background, and the beautiful harmony of color with which she has invested her picture, the artist has converted a poseuse hired for a few francs a day into a nymph worthy to be one of the attendants upon Diana. This same model, for example, is one of the best-known women of her class in Paris. She has, what is not common with protes-

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sional models, an almost perfect beauty of face and figure. Usually a model of a fine figure is not particularly handsome of feature, and frequently one portion of the figure may be faultless and another deficient in some particulars. Consequently, a model who approaches ideal perfection is in great demand and is painted by many different artists. This one will appear in several other pictures, by different hands, in "Modern Figure Painting," and in each case it will be found that

FROM A PAINTING BY MME. JACQUELINE COMERRE-PATON.

THE BATHER.

the artist has treated her differently from a different personal standpoint, and created from her a distinct characterization.

This again emphasizes the point to which the reader's attention has already been directed, that an artist's personality must reveal itself in his work in order to render it a work of art at all, and that, unless this is the case, his productions remain purely mechanical, and not in any way superior to a direct photograph from nature.

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XX

THE tricksy god of love has been presented in many guises by many painters, but perhaps never more piquantly than as paying the tribute of art to loveliness in "Cupid the Artist." Here, in a nook of Arcady, where he has surprised some nymphs at their bath in a placid stream, he has chosen from among them the fairest and is delineating her upon the canvas. Strict accuracy renders a modern sketching easel rather out of place in Arcadian groves, and a modern canvas and paint-box equally anachronistic, while most people know that in Arcadian times oil colors were not known. But the poet, when he turns his fancy free, has privileges, whether he paints with pen or brush, and we judge him by the concrete result and not by minor details. The painter in this case has availed himself of this prerogative. Emile Louis Foubert is a Parisian by birth, but commenced to study art as a pupil of the municipal school of the city of Bayonne. Then he passed succes-

FROM A PAINTING BY E. L. FOUBERT.

CUPID THE ARTIST.

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FROM A PAINTING BY L. CHALON.

THE DEATH OF SARDANAPALUS.

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FROM A PAINTING BY IGNACE SPIRIDON.

LAIS.

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FROM A PAINTING BY L. ROYER.

VENUS AND THE BODY OF HECTOR.

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sively through the studios of Leon Bonnat, Busson, and Henri Levi. He took his first medal in 1880, and is mainly known as a painter of historical subjects and portraits, and of ideal compositions of the decorative order. He is a fine draughtsman and a strong colorist, his style combining those of his two strongest masters, Bonnat for color and Levy for ideas and composition. His portraits are also highly esteemed. Alger V. Currier, the painter of "A Study," is one of the strong young men who now form an important group in French art, upon which their technical skill and energetic progressiveness exercise a healthily stimulating effect. He is a pupil of the Paris Ecole des Beaux Arts, and of American birth. Ignace Spiridon is a prominent figure in the art world of Paris. He was born at Rome, and is one of several brothers, all either artists or dealers in works of art. He studied

FROM A PAINTING BY HANS MAKART.

THE ENTRY OF CHARLES V. INTO ANTWERP.

first in Italy, and then settled in Paris where he still maintains his studio. His chief successes have been made in such artificial but highly polished and finely executed subjects as his "Lais." The scene is at a masked ball at the Paris Opera House. A queen of the half-world for which Paris is famous ogles some admirer as she ascends the staircase to the ball-room. The background reveals the grand staircase of the Opera House, one of the architectural masterpieces of the world, which owes its creation to the reign of Napoleon III. Masqueraders ascend the steps, and from the surrounding galleries of the vast entrance hall earlier arrivers survey the new-comers. In his "Nymph" Louis Courtat again reveals his masterly command of form, and his fine gift in the rendition of tone and color. The pensive figure is of a ripe splendor of bodily beauty, relieved by surroundings of rich midsummer verdure, bejewelled with wild-flowers.

Hans Makart scored one of and perhaps his most triumphant of successes in his

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FROM A PAINTING BY GEORG HOW

THE LOVE LETTER.

famous painting of "The Entry of Charles V. into Antwerp." The historical episode is clearly detailed in the chronicles. Charles V., Emperor of Germany, was born in Ghent in 1500, and as the son of Philip, archduke of Austria, and of Joanna, daughter of Ferdinand and Isabella of Spain, had also a claim to the latter throne, which he assumed at the age of sixteen upon the death of his maternal grandfather. Three years later his paternal grandfather, the great Emperor Maximilian of Germany, died, and he was invested with his title and crowned as Roman Emperor at Aix-la-Chapelle in 1520 by the Pope himself. It was at this period

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FROM A PAINTING BY E. FORTI.

THE SONG.

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FROM A PAINTING BY L. PERRAULT.

MEDITATION.

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FROM A PAINTING BY JAN VAN BEERS.

EXPECTATION.

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FROM A PAINTING BY J. COOMANS.

CUPID THE PILOT.

that he made his triumphal entry into Antwerp, at which, it is recorded, the women strewed the streets for him with flowers and jewels, and the fairest maidens of the city, in the gauzy attire of classical nymphs, acted as a part of his escort of honor. His death, as a gloomy and ascetical zealot, in 1558, is well known. Makart's picture was painted for the Paris Exposition of 1878, of which it was one of the sensations. It is a colossal canvas, of the most daring splendor of color, vivid in lifelike movement, and carefully studied in its archæology and local color. The introduction of the partially undraped female figures has been criticised, but it was an undoubted custom of the feudal times which had not yet passed away when Charles became the crowned master of half of Europe. The original picture was purchased by the municipality of Hamburg, and is now the chief attraction of the public Kunsthalle of that ancient German city. The artist, who was unquestionably the greatest painter Austria ever produced, was thirty-eight years of age when he painted this work, and apparently in a lusty prime with many years of active life and successive triumphs before him. Yet six years later he died, a mental wreck and physically as helpless as an infant. "The Love-Letter," by Georg Hom, is the work of a Munich artist and graduate of the academy of that famous Bavarian art centre. E. Forti, the painter of "The Song," is an Italian painter, largely concerned in decorative compositions, who has his studio in Rome. His easel pictures are best known in Germany, where, it may be remarked, the

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works of modern Italian artists enjoy a favor with collectors second only to that of those native to the country. Leon Basile Perrault's "Meditation" speaks for itself. It is one of his most sterling productions. The career of the artist has been in its way one of the happiest in the annals of modern art. He was born at Poitiers in 1832, was a pupil of Picot and of Bouguereau, won his first medal at the

FROM A PAINTING BY J. J. HENNER.

DANIELA.

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FROM A PAINTING BY R. POETZELBERGER.

THE LOST CHORD.

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Salon of 1864, and is now a member of the Legion of Honor. His works are among the most popular of any living French painters in this country, and examples of him are to be found in all the principal collections of America.

Edward John Poynter was born of English parentage in Paris in 1836. His father, Ambrose Poynter, was a prominent architect. The son studied in London at Leigh's Art School and under W. C. T. Dobson, and in Paris under Gleyre, in whose studio he spent the years from 1856 to 1859. In 1860 he established his studio in London, where he remains. He was first known as a water-color painter, but his industry has since his early success been concentrated on oil and fresco. He was made an associate of the Royal Academy in 1869 and a full member in 1876, was Slade professor of fine arts at the University College, London, for five years from 1870, and since 1875 has been director of the art schools at the South Kensington Museum. He is also a member of the Belgium Water-Color Society, and in 1879 published a series of very valuable and instructive "Lectures on Art" in London. His rank in English art is next to that of Sir Frederick Leighton, the President of the Royal Academy. His "Diadumené" was his Royal Academy picture for 1884. The figure is life-size, and the painting of great brilliancy and purity of color and accuracy of detail. Like Leighton and Alma-Tadema, Poynter

FROM A PAINTING BY PAUL TILLIER.

"THE CIGARETTE."

has made a practically exhaustive study of Greek and Roman archæology, and in this work some of his strongest and most accurate knowledge is shown. The fresco paintings executed by this artist for public buildings in England are of the first importance, especially those for St. Stephen's Church at Dulwich. In the Houses of Parliament, and in St. Paul's Cathedral in London, he has done some

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FROM A PAINTING BY G. P. H. VAN DEN BOS.

FRUCTIDOR.

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work in mosaic which has no peer in English art. Félix Henri Giacomotti was born at Quingey, in the department of Doubs, in 1828. He sudied at the Paris Ecole des Beaux Arts and under Picot, previous to which time he had taught himself lithography so that he could earn his living, until, in 1854, he won the Prix de Rome. He was medalled at the Salon in 1864, 1865, and 1866, and in 1867 made a member of the Legion of Honor. His "Nymph and Centaur" was painted

FROM A PAINTING BY JACQUES WAGREZ.

CHANTING THE SONG.

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FROM A PAINTING BY H. SCHNEIDER.

THE DANCE IN THE THEATRE OF BACCHUS.

in 1880, and the original picture is now in a French public museum, having been purchased by the State. Joseph Coomans was a Belgian by birth, but had studied in Paris and Italy, travelled much in Egypt, and even resided and worked in the United States. "Fructidor" was by the French revolutionary calendar the commencement of autumn, September, the month of fruit. Georges Pierre Marie van den Bos, the well-known French artist, represents it by a mother and child in the costume of the period of the Directory, traversing an alley of the Luxembourg garden. Ferdinand Max Bredt is a native of Bavaria and a pupil of the Academy of Munich, where he has his studio. "The Cigarette" is a graceful and characteristic conceit by that most Parisian of artists, Paul Tillier.

The close study which Jacques Clement Wagrez has made of mediæval Florentine customs and types is illustrated to good advantage in his "Chanting the Song." The scene is laid in the famous Cascine Park, the aristocratic pleasure-ground of Florence. The artist was born in Paris, and was a pupil of Pils and Henri Lehman, and he is widely known as a painter in water-colors and a designer of illustrations. The festivals to Bacchus originated with the Greeks, and were adopted by the Romans, and the dance in the temple dedicated to the god was an important feature of them. The artist, Hermann Schneider, is a native of Munich and studied there under Piloty and in Italy. His "Dance in the Theatre of Bacchus" is one of a series of frescoes painted in 1880 for the banquet hall in the Drachenburg, near Königswinter on the Rhine.

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XXI.

"La Grande Iza" was the heroine of an enormously successful realistic novel by Alexis Bouvier, and her pseudonym gave its title to the book. While excitement over the story was still at fever heat in Paris, there appeared at the Salon of 1882 a picture of the central figure of Bouvier's romance, based on his description of her morning toilet. The painter, Blaise Bukovac, was a native of Dalmatia, born in 1855, and had, as a boy, been taken to New York by an uncle. The uncle dying, the nephew, at the age of twelve, was compelled to earn his living by menial labor, and continued to do so for three years, when the Consul-General of Austria in that city learned of his case and provided him with the means for returning to his own country. There he shipped as an apprentice of a merchant vessel, and being injured by a fall from a mast was left at the hospital in Constantinople. After recovering he returned to Ragusa, and once more shipped, this time on a voyage to Peru, left his vessel at Callao, and worked at Lima for the railroad until he was able to obtain a passage to San Francisco. Here he began to paint, and having by rigid economy accumulated a little capital, he went in

PAINTING BY B. BUKOVAC.

LA GRANDE IZA
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FROM A PAINTING BY A. C. MENGIN.

SPRING FLOWERS.

1877 to Paris and became a pupil of Cabanel at the Ecole des Beaux Arts. He commenced to exhibit in 1879, and is now one of the popular and prosperous painters of Paris.

Auguste Charles Mengin, the painter of "Spring Flowers," was born in Paris and was also a pupil of Cabanel. He was first medalled in 1876. "The Toilet" is one of the most successful idyllic productions of Paul Tillier, both in conception and subtle delicacy of color. Another example of Blaise Bukovac, in a different

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FROM A PAINTING BY P. TILLIER.

THE TOILET.

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vein entirely to the first, is given in "Aurora Dying in the Arms of Day." It is a decoration for the centre of a ceiling, and held in a high key of light color in order to give height to the apartment for which it was designed. The "Sainte Marie Madeleine" of Louis Courtat represents the pardoned penitent in prayer in her

FROM A PAINTING BY NOLA.

LOVE'S POSTMAN.

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FROM A PAINTING BY B. BUKOVAC.

AURORA DYING IN THE ARMS OF DAY.

cavern, with the answer to her supplication hovering in an aureola over her head. Charles Monginot, the painter of "The Chocolate Hour," was born at Brienne in the Aube in 1825, and was one of the foremost pupils of Thomas Couture. He received his first medal in 1864. He devoted himself largely to decorative art, and paints with equal facility and felicity of touch fruits, flowers, animals, and figures. He has made a specialty in its way of subjects of a light and graceful order

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of the last century in France, to which his piquant "Chocolate Hour" belongs. Antoine Dominique Magaud is one of the gifted men who graduated from the school of Cogniet. He was born at Marseilles in 1817 and took his first medal as far back as 1861. In 1869 he was appointed director of the Marseilles Academy, in which he had made his first studies in art, and his pictures are to be found in the museums of that and other French cities. He is one of the strong painters of history, portraits and genre, and "A Kiss in the Glass" fully represents him in the latter field.

Edouard Zier is the son of an eminent artist, Victor Casimir Zier. The latter was born at Warsaw, and studied first there under Norblin and then in Paris under

FROM A PAINTING BY LOUIS COURTAT.

SAINTE MARIE MADELEINE.

Cogniet. The son was born in Paris in 1856, commenced to study under the direction of his father, and then became a pupil of J. L. Gérôme. The first picture which he sent to the Salon in 1874 made his reputation and was purchased by the State, and in 1876 he received a medal for a work in the Centennial Exhibition in Philadelphia. His "Psyche" was painted in 1882. The subject is the task set for the heroine by Venus, to bring her a vase of water from an enchanted spring which was guarded by ferocious monsters. With the aid of Cupid, Psyche performed this duty in safety. Oddly enough, in the same exhibition the elder Zier had also a "Psyche," although it represented an entirely different episode of her fabulous career.

François Flameng was born in Paris in 1859. His father was the distinguished

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FROM A PAINTING BY C. WONGNOT.

THE CHOCOLATE HOUR.

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engraver, Leopold Flameng. He studied under Cabanel, Edmond Hédouin, and Jean Paul Laurens, and took his first medal and the Prix du Salon together in 1879. His principal works are important historical compositions or historical genres, usually of the period of the eighteenth century, of which latter his "Bath of Court Ladies" is a representative example. The scene is in a French park, in the dissolute times of the Regency, or early in the reign of Louis XV.

FROM A PAINTING BY A. D. MAGAUD.

A KISS IN THE GLASS.

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FROM A PAINTING BY L. COMERRE.

SPRING.

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FROM A PAINTING BY F. FLAMENG.

BATH OF COURT LADIES.

Jules Adolphe Breton, one of the greatest figure painters of modern times, was born at Courrières, in the Department Pas de Calais, in 1827. He studied under Devigne and Drolling, first exhibited in 1849, took all the medals in succession until he gained the medal of honor in 1872, and has been an officer of the Legion of Honor since 1867. From the first he devoted himself to scenes of rural and peasant life, and his canvases now command enormous sums. One sold in New York at auction, a few years ago, for $55,000, and he is represented in all the notable American collections. "The Laundress" is one of his more recent works. It is the custom in Brittany for the women of the farms and villages to perform their family washing out-of-doors in a convenient stream, and the stalwart figure he presents has completed her task for the day, while in the distance others are still busied with work and gossip. Breton is a poet as well as a painter, and a volume of his verse has received high critical praise. His art assumes the complexion of his mind, and even his simplest subjects are never devoid of poetry, while his color is powerful, his technique broad and forcible, and his drawing unexcelled in accuracy.

The "Fellah Woman" of Nathaniel Sichel is an attractive specimen of the modern Egyptian peasant class—more so than her kind often are in real life. Another view of Oriental life is afforded by "The Odalisque" of Pantaléone Szyndler. The artist is of Polish birth, from Warsaw, and studied first in his native city under Rafat Hadziewicz, from whose instructions he passed to the academies of Munich

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and of Rome. Next he settled in Paris, as a pupil of Cabanel, and there he remains. Much of his productiveness is in the line of portraiture, but he varies it with works of romantic and picturesque genre. His odalisque is some poor deposed favorite of the harem, who has fallen into disgrace with her master. The latter has sent his private executioner to dispatch her, and the unfortunate woman

FROM A PAINTING BY JULES BRETON.

THE LAUNDRESS.

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FROM A PAINTING BY R. BICHEL.

FELLAH WOMAN.

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FROM A PAINTING BY P. BEYNDLER.

THE ODALISQUE.

appeals frantically to the grim visitor to spare her life—an appeal which, as is invariable in connection with these sinister tragedies of the seraglio, will be in vain. "The Captain's Share" is the work by which Charles Edouard de Beaumont is represented in the Luxembourg collection. It was painted in 1868, and repre-

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sents a mediæval town which has been put to the sack by a band of mercenaries. Among the plunder of the place the most beautiful women have been reserved for the commander of the brutal horde. The artist, who died a couple of years ago, was born at Lannion in 1821, and was made a member of the Legion of Honor in 1877. Mlle. Marguerite Arosa, the painter of "Before the Bath," is a lady of

FROM A PAINTING BY C. E. DE BEAUMONT.

THE CAPTAIN'S SHARE.

Parisian birth, and a pupil of Mayer, Amand-Gautier, and Barrias. "Love's Postman," by an Italian artist, G. Nola, is a conceit which readily explains itself.

Clemence Isaure was a noble lady of the city of Toulouse who from childhood had possessed the gift of poetry. It was in the period of the troubadours that she lived, and in order to encourage their art she instituted an annual competition in poetry which is known as the Jeux Floreux. The prize of the competition, which began about 1490, when the founder of it was forty years of age, was a laurel wreath finely wrought in silver, with which the victor was crowned, and a spray of flowers of the same metal. The picture shows the poetess herself, crowned and with an illuminated manuscript scroll of her victorious verses in her hand. The original is in one of our American collections. The artist, Jules Joseph Lefebvre, was born at Tournan in 1834. He became a pupil of Leon Cogniet, and won the Prix de Rome in 1861. He received his first Salon medal in 1865, the Grand Medal of Honor of the Salon in 1886, the Grand Prize at the Paris Exposition of 1889, and has been an Officer of the Legion of Honor since 1878. The original of his "Clemence Isaure" has for many years been one of the gems of a famous private art collection in the United States. Lefebvre is one of the most powerful

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painters of the figure now alive. He is not only a draughtsman of consummate skill and accuracy, but a colorist of the greatest force. He is a student of history and of the classics as well as an artist, and while he seldom essays historical themes, preferring rather the realms of mythology, poetry, and romance, when he does devote

FROM A PAINTING BY HENRY PICOU

THESE ARE YOUR PLEASURES.

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FROM A PAINTING BY J. LEFEBVRE.

CLÉMENCE ISAURE.

himself to graver subjects his successes are of the first order. Personally he is a noble type of the progressive man. Even at the age of sixty years he is a large, handsome man, never idle, always working out his ideas at his easel, instructing his pupils, for from his studio graduated many artists of the foremost ability—a master, in short, in all that the term means.

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XXIII.

FROM A PAINTING BY JULES BRETON.

THE GLEANER OF POTATOES.

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FROM A PAINTING BY L. H. CARRIER-BELLEUSE.

ARLEQUINE.

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FROM A PAINTING BY W. CZACHORSKI.

THE SISTERS.

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FROM A PAINTING BY A. DELOBBE.

MAIDEN AND CUPID AT THE FOUNTAIN.

FROM the most primitive times, the rural poor have been conceded the charitable privilege of gathering in the wheat-fields the scattered remnants of the harvest which the harvesters have left upon the ground. In France this same rule applies to the potato-fields. When the potatoes are harvested many stunted or partially blighted tubers are cast aside by the diggers, and these the women, who constitute the majority of the hands employed, are permitted to carry home to use in the

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FROM A PAINTING BY E. HÉBERT.

THE WITCHERY OF MELODY.

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FROM A PAINTING BY F. VINEA.

WINE AND SONG.

family soup-pot. The peasant woman in Jules Breton's fine canvas, which was one of his contributions to the Salon of 1887, is, after a day in the fields, plodding homeward, bearing on her head a sack of potatoes which she has gathered.

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Louis Robert Carrier-Belleuse is a son of the prominent French sculptor, Albert Ernest Carrier-Belleuse, born at Anizy-le-Chateau in the Aisne and a pupil of David d'Angers. The son is a native of Paris and was born in 1848. He studied sculpture under his father and painting under Cabanel and Boulanger, exhibited his first picture in 1870, and then entered the army to serve against the Prussians and the

FROM A PAINTING BY J. LEFEBVRE.

THE READER.

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FROM A PAINTING BY C. VON BODENHAUSEN.

SPRINGTIME HOPES.

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FROM A PAINTING BY CH. LANDELLE

RUTH.

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FROM A PAINTING BY F. LAFON.

THE SISTER ARTS.

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FROM A PAINTING BY CAROLUS DURAN.

BACCHUS.

Communists. After the fall of the Commune he resumed his artistic labors, and his pictures found a wide acceptance. In 1877 he commenced to devote much time to modelling and decorating pottery for a private firm and for the Government works at Sévres. He has also collaborated with his father in works of sculpture and has produced statuary in bronze, having been in his youth employed in the Barbedienne foundry. He is an excellent colorist, and, as is natural from his knowledge of modelling, a strong and correct draughtsman. His "Arlequine," a Columbine in a ball masquerade in imitation of her lover Harlequin, is one of his characteristic and popular works. Emmanuel Benner was born at Mulhouse in Alsace in 1836, and until 1866 was a designer of decorative designs for an industrial establishment. The means he had accumulated by this time enabled him to study painting under Henner and Bonnat, and afterward in Italy. Much of his Italian period he spent on the island of Capri, in the Bay of Naples, and his "Summer Night in the Green Grotto" is a subject taken from one of the famous caverns of that picturesque spot. Benner won his first medal at The Salon of 1881, and has since taken a number more of these coveted badges of artistic merit. François Alfred Delobbe is a Parisian, born in 1835. In 1851 he became a student at the École des Beaux Arts, but in consequence of the interruption of his studies it was not until 1861 that he commenced to exhibit portraits, genre subjects, history and ideal compositions. In 1874 his Salon picture secured him his first medal, and his progress has since been steady and increasingly prosperous.

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